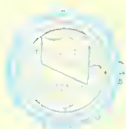


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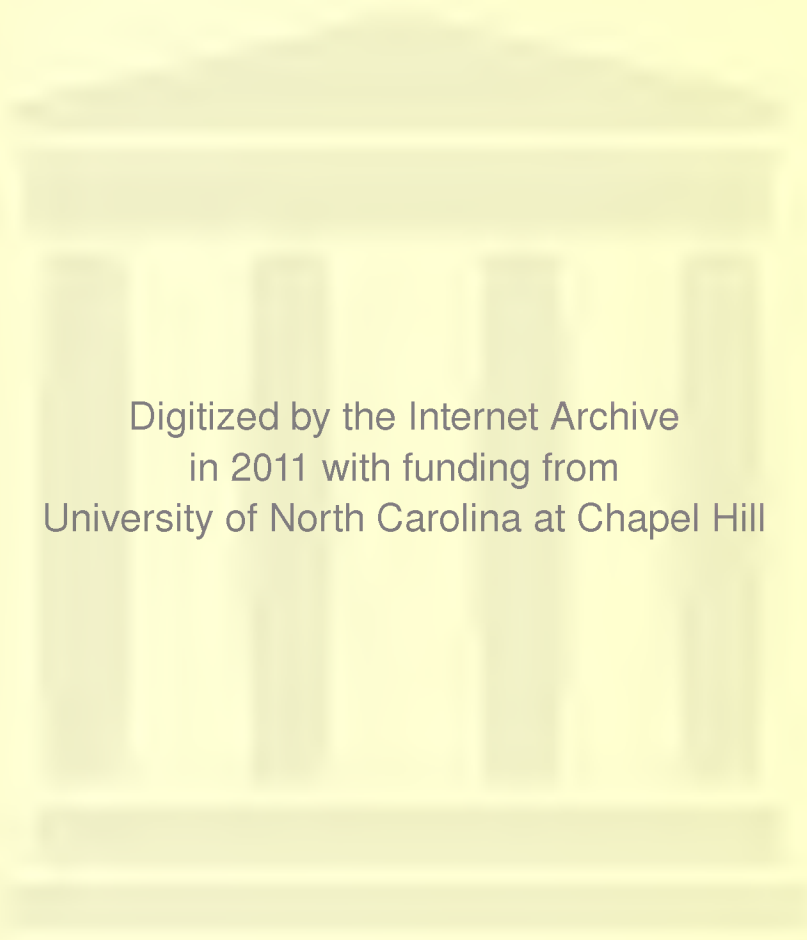
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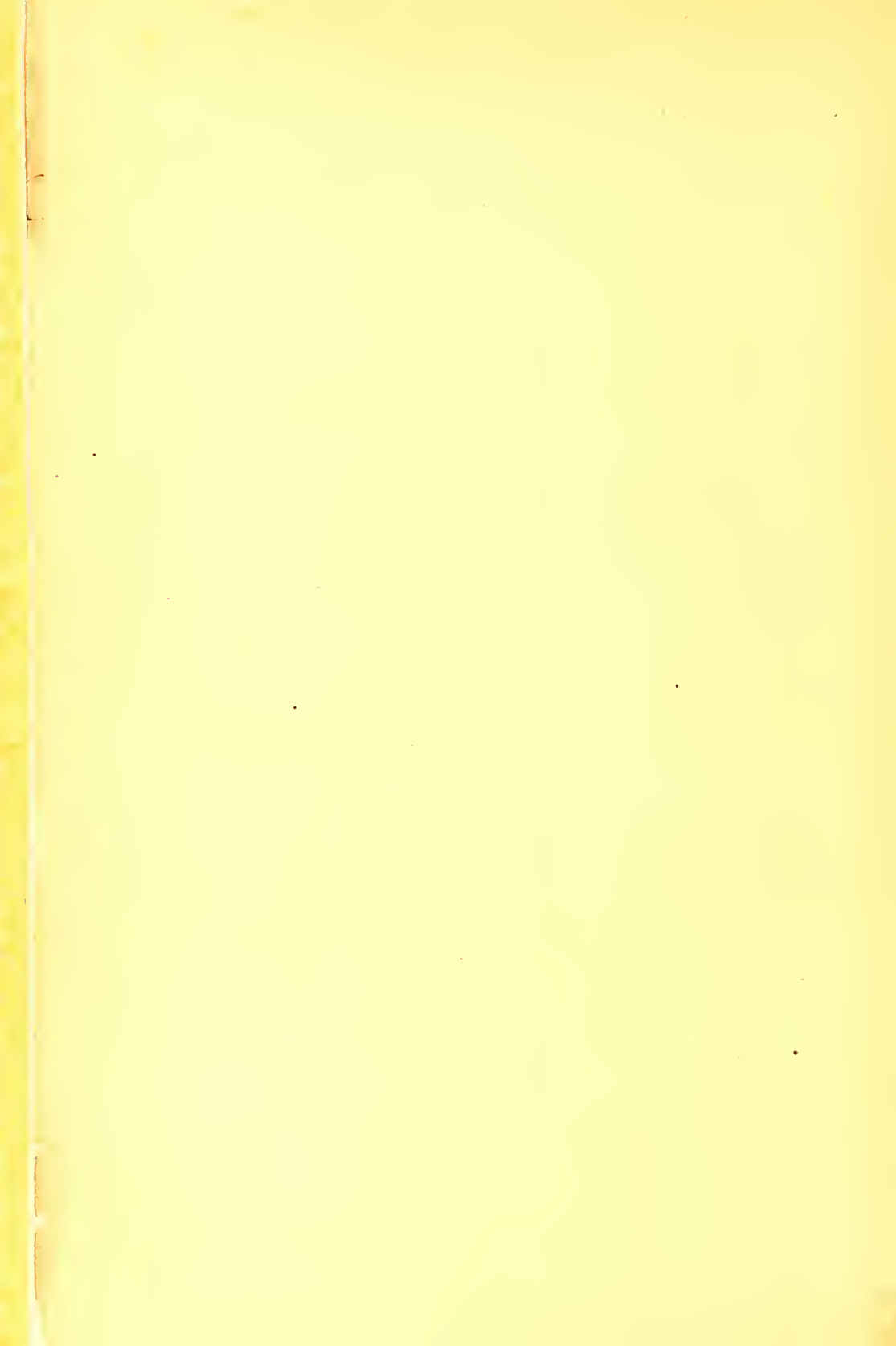
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Rolph W. Faerster
Pittsburg,

The Queen of Saba.

Opera in four acts

(after a text by Mesenthal)

by

CARL GOLDMARK.

Op. 27.

Pianoforte score with text

(English version by J.H. Cornell.)

Pianoforte score à 2 mains

Pianoforte score à 4 mains

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Dramatic Persons:

KING SOLOMON.....	Baryton.
HIGH- PRIEST.....	Bass.
SULAMITH, his daughter.....	Soprano.
ASSAD.....	Tenor.
BAAL= HANAN, Keeper of the Palace.....	Baryton.
QUEEN OF SABA ^{*)}	Mezzo-Soprano.
ASTAROTH, her slave, (a Moor).....	Soprano.
VOICE OF THE TEMPLE= WATCHMAN.....	Bass.

Priests, Levites, Singers, Harpists, Body= guards, Women of the Harem,
Bayaderes, People.

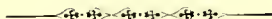
Scene of the Action:

FIRST ACT: Hall in Solomon's Palace.

SECOND ACT: Garden - afterwards in the Temple.

THIRD ACT: Banquet - hall.

FOURTH ACT: In the Desert.



*) The author of the English translation of this work has preferred to retain the name "Saba" (pronounced Sah-bah) rather than "Sheba." The former is decidedly more musical than the latter and has as much sanction of authority. See, e.g., the 72d Psalm of David, v. 10, in the Church of England Prayer-book: "++++ the kings of Arabia and Saba shall bring gifts."

The Queen of Saba.

Prelude to the First Act.

Very quietly. ♩ = 84.

Carl Goldmark, Op. 27.

Pianoforte.

expressively

(The same quarter-notes.)

Some-

what quicker. ♩ = 104.

stringendo

rit.

♩ = 112. *Tenderly.*

dim.

With increasing

First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music includes triplets and a *cresc.* (crescendo) marking.

Second system of musical notation, continuing the piece. It includes a *animation.* marking and a *cresc.* (crescendo) marking. The tempo is indicated as "The same quarter-notes, somewhat faster."

(The same quarter-notes, somewhat faster.) ♩ = 144.

Third system of musical notation, featuring a treble and bass staff. The key signature changes to two sharps (F-sharp, C-sharp). The music includes a *p* (piano) marking, a *cresc.* (crescendo) marking, and a *dim.* (diminuendo) marking.

Fourth system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The tempo is indicated as "The same quarter-notes, somewhat faster."

Fifth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F-sharp, C-sharp). The music includes a *dim.* (diminuendo) marking and a *p* (piano) marking.

Sixth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F-sharp, C-sharp). The music includes a *dim.* (diminuendo) marking and a *p* (piano) marking.

Somewhat slower. ♩ = 100.
quietly

The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked "Somewhat slower. ♩ = 100." and the dynamics are "quietly" and "pp".

- System 1:** Treble staff has a melodic line with eighth notes. Bass staff has a sustained chord with a half note. Markings: "l.h. pp", "Led.", and asterisks.
- System 2:** Treble staff continues the melodic line. Bass staff has a sustained chord. Markings: "Led.", asterisks, and "Led."
- System 3:** Treble staff continues the melodic line. Bass staff has a sustained chord. Markings: "pp", "Led.", asterisks, and "Led."
- System 4:** Treble staff continues the melodic line. Bass staff has a sustained chord. Markings: "pp sempre", "Led.", asterisks, and "pp"
- System 5:** Treble staff continues the melodic line. Bass staff has a sustained chord. Markings: "Led.", asterisks, and "Led."
- System 6:** Treble staff continues the melodic line. Bass staff has a sustained chord. Markings: "cresc.", asterisks, and "Led."

The musical score consists of six systems of staves. The first system begins with a piano (*pp*) dynamic and an *espress.* marking. The second system includes *dim.* and *expressively* markings. The third system features a piano (*p*) dynamic. The fourth system includes a piano (*pp*) dynamic. The fifth system includes a piano (*pp*) dynamic, a *molto espress.* marking, a *ten.* marking, and a *cresc.* marking. The sixth system includes a piano (*p*) dynamic, a *dim.* marking, and a piano (*pp*) dynamic. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. Various musical notations such as slurs, ties, and dynamic markings are used throughout the piece.

8 Somewhat faster. ♩ = 126.

pp *p* *cresc.*

cresc. *f* *cresc.*

Strongly marked. Curtain rises.

ff *cresc.*

FIRST ACT.

Hall in Solomon's palace. Two gorgeous pillars divide the background into 3 arches, the smaller ones lead into colonnades. From the summit of the stage, on both sides in the rear, broad steps, carpeted, lead down, at the foot of the steps golden lions, right and left doors of ebony and gold. At the left in the foreground the lion-throne. The whole presents a spectacle of the greatest magnificence. Descending the steps, from the left, are seen Solomon's wives, in festal garments, veiled; female slaves with kettledrums, harps and triangles follow. From the right the daughters of Jerusalem follow, servant-maids with golden flower-baskets accompany them. At the right, in the foreground, stands Baul-Hanan surrounded by body-guards. The doors are occupied by

Scene I.

tenderly

Soprani.

Alti.

Tenori.

Bassi.

FULL CHORUS.

O - pen, ye por - tals, ye - halls, a - dorn ye,

O - pen, ye portals,

O - pen, ye por - tals, ye halls, a - dorn ye,

O - pen, ye por - tals, ye halls, a - dorn ye,

O - pen, ye por - tals, ye halls, a - dorn ye,

p *cresc.*

Baal - Hanan.

Faster.

o - pen, ye por - tals, ye halls, a - dorn ye. with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye. with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye. with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye. with fragrant garlands your pillars in - twine.

Faster.

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

be sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

be sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

be sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

be sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

be sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

f *cresc.*

ff *f* *f* *f* *f*

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

f *f* *f* *f* *f*

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

ff

out all the world, that his great empire on earth hath no e-qual, *ff*

out all the world, that his great empire on earth hath no e-qual, tell it *ff*

out all the world, that his great empire on earth hath no e-qual, tell it *ff*

out all the world, that his great empire on earth hath no e-qual, tell it *ff*

out all the world, that his great empire on earth hath no e-qual, *ff*

ff

tell it glad - ly through-out all the world, tell it glad-ly through - out all the

gladly through-out the whole world, tell it glad-ly through - out all the

gladly through-out the whole world, tell it glad-ly through-out all the

gladly through-out the whole world, tell it glad-ly through - out all the

tell it glad - ly through-out all the world, tell it glad-ly through - out all the

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly, tell it through-out the world,

world, tell it glad-ly, tell it through-out the world,

world, tell it glad-ly, tell it through-out the world,

world, tell it glad-ly, tell it through-out the world,

out all the world, tell it glad-ly, tell it through-out the world,

the world!

the world!

the world!

the world!

the world!

dim.

poco rit.

dim.

Scene II.

High-priest (in white vestments) and Sulamith enter from the right. All make obeisance.

Slower. (The ♩ as the ♩. before.)

High-priest.

Come, en-ter un-dis-mayed, my child, the roy-al cham-ber, where Sa-len's fair-est

daughters in festive rai-ment thee a-wait. *Somewhat quicker.* Soon will our honored guest,

Slower again.

nor on - ly she, - he with us, but al - so he whom thou hast cho - sen to be thy

spouse, whom to thyself thou chos - est to be thy spouse, thine As - sad, he too will

very warmly

come, thine As - sad will re - turn. And then in bri - dal

rit.

f *dim.* *pp* *tenderly*

garments shalt thou, with him ap - proaching, be - fore the al - tar stand, yea, be -

fore the al - tar stand, and then in bri - dal garments shalt thou, with

him ap - proach - ing, be - fore the al - - - tar

with warmth

cresc. poco

stand. Therefo our monarch and his roy - al

p

Somewhat faster. *more quietly*

guest will I in - vite. The haughty heathen shall bow down before Je - ho - va, shall

p

poco rit.

bow down before Je - ho - va, bow down before Je - ho - - - va.

pp

(Exit High-priest on the left.
All make obeisance. Baal-Hanan

accompanies him, as also the guards. At the egress he again takes leave of Sulamith, laying his hand on

her head and tenderly regarding her.)

acceler. *Fast.*

Scene III.

17

Sulamith.

My As - - sad will re - turn! Ah, this one word a - lone thro' all my

f

rit. *tempo* rit. *tempo*

soul re - ech - oes. My playmates, share my joy,

rit. tempo ff

alla breve

rit. *tempo* rit. *a tempo*

o share my joy! Sing with me songs of gladness.

ff

Moderately. $\text{♩} = 112$. Slower. With great warmth. *a tempo* dim.

My As - - - - sad will re -

cresc. f rit. a tempo dim.

rit. *a tempo*

turn, my As - sad will re - turn, will re - turn!

p cresc. rit. a tempo p

Tambourines, triangles played by the women on the stage, accompanying the singing. (Part of the women with harps.) (Maidens with baskets of flowers, others playing tambourine and triangle, accompany with graceful, quiet dance-movement the singing of the chorus.) (At the final hold, the dancers form a close semi-circular group around Sulamith.)

Moderate movement, not dragging. $\text{♩} = 112$.

Soprani. tenderly. *Thylove is he, thylove is*

Alti. tenderly. *Thylove is he, thylove is*

Tamb. *pp*

Triang. *pp*

Moderate movement, not dragging. $\text{♩} = 112$.

mf *p* *pp*

he, who mid the ro - ses feed - eth, thylove is

he, who mid the ro - ses feed - eth, thylove is

pp

Sulamith.

sp *f* *p* *My*

he, thylove is he, who mid the ro - ses feed - eth.

he, thylove is he, who mid the ro - ses feed - eth.

f *pp* *f* *p*

Somewhat more moderately.

19

love is like a bunch of myrrh, that nest - ling in my bo - som lies. I

hold him fast, I cher - ish him, his fragrance gladdens me, his fra - grance

Tempo I.

Sopr. gladdens me. *pp* *mf* *mf* *mf* *p*
 Thy love is he, thy love is he, who mid the ro - ses
 Alt. CHORUS *pp* *mf* *mf* *mf* *p*
 Thy love is he, thy love is he, who mid the ro - ses

Tempo I.

R.H. *pp* *pp* *pp* *pp*
 L.H. *

feed - eth thy love is he, thy love is he, who mid the
 feed - eth thy love is he, thy love is he, who mid the

Sulamith.

Somewhat more moderately.

My love is like a cooling draught that to my lips re-

ro - ses feed - eth.

ro - ses feed - eth.

Somewhat more moderately.

freshment brings, that to my lips re - freshment brings, my love is like a

pp

cool - ing draught, that to my lips refreshment brings.

dim. p

re - fresh - ment brings. I hold him fast.

pp affettuoso

hold him fast, with love I dwell - up on his hon - eyed kiss, up -

Sulamith.

Tempo I.

(warmly) 21

Sopr. on *p* his

Alto. *CHORUS* Thy love is he, thy love is he, whomid the

Tamb. Thy love is he, thy love is he, whomid the

Triang. *pp*

Tempo I.

hon - eyed kiss.

ro - ses feed - eth, thy love is he, thy love is he, whomid the

ro - ses feed - eth, thy love is he, thy love is he, whomid the

(with warmth) I hold him fast, I dwell up - on his honeyed

ro - ses, mid the ro - ses feed - eth, who mid the ro - ses

ro - ses, mid the ro - ses feed - eth, who mid the ro - ses

f *ff* *dim.* *dim.* *dim.*

kiss, up - - - on his honeyed
 feed - eth, thy love is he, whomid the ro - - - ses
 feed - eth, thy love is he, whomid the ro - - - ses
 kiss, feed - eth, thy love is he, thy love is
 feed - eth, thy love is he, thy love is
 he, whomid the ro - - - ses feed - eth, thy love is mine!
 he, whomid the ro - - - ses feed - eth, thy love is thine!
 he, whomid the ro - - - ses feed - eth, thy love is thine!

H. P. 510

(At the first sounds of the march-movement she flies to the rear to meet Assad. Enter soldiers, Baal-Hannan, from the left. High-priest and guards, pressing the women back. Sulamith remains in the background, trembling with expectation and leaning on her father.)

Moderate March-movement. $\text{♩} = 112$.

The score consists of six systems of music. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain whole notes and rests. The piano accompaniment begins with a piano (*p*) dynamic and includes markings for *ten.* (tension) and *7* (seventh). The second system continues the piano accompaniment with various chords and melodic lines. The third system introduces a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The fourth system features a *ten.* marking and a *ff* dynamic. The fifth system continues the piano accompaniment. The sixth system concludes the piece with a final chord and a *ff* dynamic.

Scene IV.

Enter Assad from the right, richly attired, pale and embarrassed.

Assad (stiffly, to Baal-Hanan.)

Slow.

God save the King! His royal guest draws

near; before the gates she takes a moment's rest.

(He advances slowly.)

♩ = 76. cantabile

She girds herself with festal pomp of jewels,

ere long her train hither will wend its way. What was com-mand-ed me,

(with hollow voice)

pp sempre

I have ful-filled. God save the King!

Very fast.

Slower.

Slow.
(turns away.) High-priest (coming forward.)

Per-mit me now to leave you. Look on her, dear-est Son, who thee a -

Sulamith (advancing)

My Assad! Assad (shuddering) waits. Sulamith! Alas! my heart is chilled!

Faster. ♩ = 144.

Assad.

Deep hor - ror seizes my trem-b ling frame, deep hor - ror

He steps back. Sulamith stands deadly pale; High-priest sharply

seiz-es my trembling frame!

sees Assad receding.

Sulamith (tears herself away from the maidens and rushes up to Assad.)

As - sad say, what means this change? With my tears I thee im - plore.

Fast.

f *p* *f* *dim.* *f* *dim.*

Assad.

Ask me not what thus hath changed me,

f *dim.* *p*

Sulamith.

Assad.

No, no, my but can be thine no more.

Moderately. *rit.* *Moderately.* *rit.* *sp.*

own art thou for ev - er. on - ly death can loose the tie.

tempo *rit.* *a tempo*

tempo *cresc.* *rit.* *a tempo* *p* *dim.*

Same tempo.

Assad (averted).

Let me leave thee. naught re - ply - ing. as an outcast let me die!

allegro breve. *Very fast.* *pp*

Sulamith.

Assad.

Baal-Hanan.

High-priest.

Soprano.

Alto.

Chorus.

Tenor.

Bass.

what

what

what

O what

O what terror, what dis_tress!

O what terror, what dis_tress!

O what terror, what dis_tress!

O what terror, what dis_tress!

cresc.

terror, what dis_tress! This dread secret who shall solve?

terror, what dis_tress! This dread secret who shall solve?

terror, what dis_tress! This dread secret who shall solve?

terror, what dis_tress! This dread secret who shall solve?

This dread se - cret

This dread se - cret

This dread se - cret

This dread se - cret

High-priest.

High-priest. *f*
Send us, Lord, thy light to
who shall solve?
who shall solve?
who shall solve?
who shall solve?

Piano accompaniment: The piano part features a series of ascending and descending arpeggiated figures in the right hand, with a more static accompaniment in the left hand.

Sulamith.

Assad.

Baal-Hanan.

High-priest.

Sulamith. *ff*
Send us, Lord, thy light to help us.
Assad. *ff*
Send us, Lord, thy light to help us.
Baal-Hanan. *ff*
Send us, Lord, thy light to help us.
High-priest. *ff*
Send us, Lord, thy light to help us.
help us.

Piano accompaniment: The piano part continues with arpeggiated figures, now featuring a more complex rhythmic pattern with triplets and sixteenth notes.

cresc. *ff*
 O what ter - ror, what af - flic - tion! Ah!
cresc. *ff*
 O what ter - ror, what af - flic - tion! Ah!
cresc. *ff*
 O what ter - ror, what af - flic - tion! Ah!
cresc. *ff*
 O what ter - ror, what af - flic - tion! Ah!
cresc. *ff*
 O what ter - ror, what af - flic - tion. who shall this dread
cresc. *ff*
 O what ter - ror, what af - flic - tion. who shall this dread
cresc. *ff*
 O what ter - ror, what af - flic - tion. who shall this dread
 O what ter - ror, what af - flic - tion, who shall this dread mys - try

8

ff *ff*
 Sulamith. *ff*
 Baal-Hanan. *ff*
 High-priest. *ff*
 O what ter - ror, what af - flic - tion,
 O what ter - ror, what af - flic - tion, who shall this dread
 O what ter - ror, what af - flic - tion, who shall this dread
 mys - try solve? what af - flic - tion, who shall this dread
 mys - try solve? what af - flic - tion, who shall this dread
 mys - try solve? what af - flic - tion, who shall this dread
 solve? O what ter - ror, what af - flic - tion, who shall this dread

who shall this dread mys - try solve? *cresc.*
 mys - try solve? O what ter - ror, what af - flic - tion, this dread mys - try
 mys - try solve? O what ter - ror, what af - flic - tion, this dread mys - try
 mys - try solve? O what ter - ror, what af - flic - tion, this dread mys - try
 mys - try solve? O what ter - ror, what af - flic - tion, this dread mys - try
 mys - try solve? O what ter - ror, what af - flic - tion, this dread mys - try
 mys - try solve? O what ter - ror, what af - flic - tion, this dread mys - try
 mys - try solve? O what ter - ror, what af - flic - tion, this dread mys - try

Sulamith. *ff* *me!*
Assad. *ff* *me!*
Baal-Hanan. *ff* *me!* (loud)
 who shall solve? The King draws nigh!
 who shall solve?
 who shall solve?
 who shall solve?
 who shall solve?
 who shall solve?
 who shall solve?
 who shall solve?

Ad.

Scene V.

Enter Solomon from the left, without mantle and crown, richly attired: all kneel, except Assad and Sulamith, who stand near the High-priest, the former silent, the latter in despair. High-priest raises his hand and blesses the King. The guards brandish their weapons.

Slower. (The ♩ as the ♩ before.)

Solomon (casting a long look of scrutiny on the group.)

ad libitum

My glance notes consternation all around.

What? all are still? My Assad, thou art dumb, and thy bright eye, my daughter.

(Sulamith falls at the King's feet.)

Slow.

is overflowing. What has befallen here, I need not ask,

there is a spirit, who in the soul doth speak, and his great

might all secrets will unravel, his great might all secrets will unravel.

All rise and exeunt slowly through the colonnades right and left. Assad remains, motionless and dumb. The High-priest, in leaving, promises by a comforting gesture the divine enlightenment.

(Majestically) Moderato.

A rise, and go in to the hall beyond: Thou, As - sad, stay.

Scene VI.

Solomon.

I read up on thy lips so

pallid, what those same lips re-fuse to speak. Thy heart to Su-la-mith was

(Assad sorrowfully nods assent.)

given, and thou be - sought her in marriage;

Very quietly and tenderly.

(Assad as before.)

yet, since thy jour - ney - ing a - broad, thy heart from her hath turned a -

Fast.

Assad.
ad libitum

way, My Lord — and

a tempo (alla breve)

Sovereign, thou sayst true. To thee

the se - cret hi - ding pla -

ces of the souls of mor - tals

stand re-vealed.

cresc.

Thou know'st what dread spi-rits of

dim.

p

dark-ness, earth's up-per re-gions

cresc.

peop-ling, spread their cur-sed

cresc.

snare a-round us. O

lay the e - vil one whom

I have seen, who

r. h. i. h.

(at the King's feet.)

with his cur - sed wiles my heart en - snared. De - liv - er

me, de - liv - er me, else I am lost for aye.

Slower.
Solomon. (Assad rises.)

Re - late, then, what it was, thou saw - est.

Moderately quick.

Very quietly.

pp

Ed. *

Assad (ad lib.)

Beneath Mount Le - ba - non the roy - al co - hort I met, and to the Queen thy

mes - sage gave, yet she her - self of all — of us saw no one, be - fore the

p

a tempo

King on - ly can her veil be - low - ered.

not dragging (espress.)

p

And to the ce - - dar - grove,

dim.

pp

H. P. 540

wea - ry and o - ver - heat - ed, gat me, rapt in thought, and

sought repose and cool - ness. There, in the co - sy,

ver - - dant lap - of noiseless sol - i - tude, I laid me

down. there in the co - sy, ver - dant lap

of noiseless sol - i - tude I laid me down. When hark!

l. h.

Red.

pp

dim. pp

r. h.

pp sempre

Red.

H. P. 540

A sil very
 sound of fal-ling wa-ters. It
 lures so sweet-ly bab-bles.
 oh! so soft-ly. so
 soft-ly: it fills my heart with

Red.
 Red.
 Red.
 Red.
 Red.

dre - my thoughts and fan - - - - - cles, and

Rec.
thro' the lea - - - - - fy branch - - - - - es

light is gleam - - - - -

pp

Rec. (in a mysterious whisper.)
ing, I softly rise, to listen and examine, and -

Fast.
heav - - - - - ly powers!

ff

espress.
What saw I be-fore me?

cresc. molto *a tempo* *rit.*
p *f* *dim.* *p*

accel. *ritard.* *p* *pp*

Slow. ♩ = 76.

(tenderly)
From lim - - - pid streams — be - hold a swan - a -

(with deep feeling) *rit.* *p*
rise, on waves is borne a wo - man won - drous

rit.

fair. Her jet - black hair her love - ly neck in folds, as eb - o - ny an

1. very im-age frames. Two stars that twinkle, seem her eyes so bright, her

1. h.

(very tenderly)

lips are ro-ses, guard-ing pearls most rare, her arms in-

Red. *pp* Red.

twined a wreath of lil-ies form; the eye is blind-ed

cresc.

(affettuoso)

by her beau-ty's glare, by her beau-ty's glare, the eye is

cresc. *pp*

blind-ed, the eye is blind-ed by her beau-ty's glare, by her beau-ty's

glare.

p *cresc.* *ff* *p* *dim.*

Più mosso.

dim. *pp* *pp*

Still faster.

To her I'm drawn, and she avoids me not;

cresc. to me she turns, her eyes up on me rest,

(With constantly increasing passionate excitement.)

her lovely arm she casts around my neck.

cresc. *cresc. molto*

she holds me tight to her sweet bo - som pressed.

To her I'm drawn, and she avoids me not;

to me she turns, her eyes upon me rest, her lovely arm

she casts around my neck, she holds me tight to her sweet bo - som

pressed. My sen - ses then I lose beyond re - call.

my sen - ses then I lose beyond re - call, and

cresc. *ff*

And. *And.* *And.* *And.* *And.* *And.*

Much slower. *somewhat faster* Fast.

prostrate at my charmer's feet I fall. She hears a rustling,

pp stacc.

(*calando*)

she takes fright, and peeps, she rises, flees, and disappears in

p ritard.

Slow.

air, O vision of de - light, that all my be - ing thrills, —

pp

Fast.

— that all my be - ing thrills!

cresc. *f* *rit.* *dim.*

f H. P. 540

Whether a wicked spell he on thee, or that en-chan- - tress wondrous

fair a de- - mon be of thine own spi-rit, doth not clearly as yet ap -

Very slowly and solemnly.

pear. But o-ver me in heav'nly re - -

gions is A - donai! my

lord, my lord and mas - ter, to

him — thy wel — fare I com —

p

mend.

f *ff* *dim.* *f*

Fast. Assad.

New force 1

$\text{♩} = 144.$

feel, my heart ex-pands, in hope's bright

p

beams — I live a — gain,

in hope's bright beams, in

hope's bright beams I live a - - gain. Of

pard - - - uing mer - - - cy hope I

cher - - - ish, a - gain heav'n opes, I need not

per - ish, My Lord and Sovereign,

tell, I pray thee, where shall I find my soul's re - demption?

Slow. ♩ = 88.

Solomon.

With thy young bride approach the al - - tar,

p

Assad.

A way, a - way un-to the al - - tar.

Solomon.

with thy young bride ap - - proach the al - - tar, and take her

cresc.

dim.

Thy hand shall wise-ly guide my

spot - - less hand in thine.

dim.

way,

and peace, ex - pel - - ling

and ho - ly peace, with hope and joy,

h.

an - guish dire, shall fill my heart — and soothe its pain.

shall fill — thy heart and soothe its pain. My

and peace shall fill my heart and soothe all

As - - sad, lay all thy care — on the Lord, lay all — thy care

its — pain. (Exeunt both, at the left.)

on the Lord.

dim. *l. h.* *pp* *dim.*

Entrance-march of the Queen of Saba.

Allegro moderato.

$\text{♩} = 112.$

pp *mf*

(Entrance of soldiers)
f

dim.

(Enter from the side-halls women and maidens, accompanied by female slaves. The women scatter roses, the slaves carry harps.)

delicately

p

*cons.**stave.*

(The body-guards enter through the middle.)



(Other women,

accompanied by female slaves, enter in the same way as the former ones. from the opposite side.)



cons.

f stacc. *f* *p*

crescendo *cresc.*

(4 Trumpeters stationed on steps in the porch.)

dim.

Slow. (Trumpeters on the stage) *Tempo I.*

p dim. *f* *ff*

(The entrance of the retinue of the Queen of Saba begins. Male and female slaves, white and black, with golden and other gorgeous vessels, filled with gold dust, pearls, jewels and spices. — Picturesque grouping.)

$\text{♩} = 112.$

The quarter-notes somewhat slower.

f *p* *cresc.* *f*

This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as chords, arpeggios, and dynamic markings. The first system starts with a treble staff containing a series of chords and a bass staff with a single note. The second system features a treble staff with a series of arpeggios and a bass staff with a single note. The third system has a treble staff with a series of arpeggios and a bass staff with a single note. The fourth system has a treble staff with a series of arpeggios and a bass staff with a single note. The fifth system has a treble staff with a series of arpeggios and a bass staff with a single note. The sixth system has a treble staff with a series of arpeggios and a bass staff with a single note. The seventh system has a treble staff with a series of arpeggios and a bass staff with a single note. The notation is written in a clear, legible style with various musical symbols and markings.

This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *f* (forte), *p* (piano), *sf* (sforzando), *dim.* (diminuendo), *pp* (pianissimo), and *ff* (fortissimo). The piece begins with a section marked 'A' in the first system. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a final chord in the seventh system.

Same quarter-notes. (Enter white and black female slaves, bearing the presents above mentioned.)

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: common time (C). The treble staff features a melodic line with eighth-note patterns and rests, marked with a *p* (piano) dynamic. The bass staff provides a steady accompaniment of quarter notes. A *legato cantabile* instruction is written between the staves. The system concludes with a *Ad.* (Ad libitum) marking.

Second system of musical notation. Treble and bass staves. Key signature: two flats (Bb and Eb). Time signature: common time (C). The treble staff continues the melodic line with eighth-note patterns. The bass staff continues the quarter-note accompaniment.

Third system of musical notation. Treble and bass staves. Key signature: two flats (Bb and Eb). Time signature: common time (C). The treble staff begins with a *pp* (pianissimo) dynamic marking. The melodic line continues with eighth-note patterns. The bass staff continues the quarter-note accompaniment.

Fourth system of musical notation. Treble and bass staves. Key signature: two flats (Bb and Eb). Time signature: common time (C). The treble staff features a melodic line with eighth-note patterns. The bass staff continues the quarter-note accompaniment. The system concludes with a *Ad.* (Ad libitum) marking and a repeat sign with first and second endings.

Fifth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 2/4. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a steady accompaniment of quarter notes. The system begins with the instruction "Same quarters." and a *f* (forte) dynamic marking.

Sixth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 2/4. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a steady accompaniment of quarter notes.

Seventh system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 2/4. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a steady accompaniment of quarter notes. The system concludes with a *ffzsc.* (fortissimo, forzando, staccato) dynamic marking.



f *dim.* *pp* *ff*

f

f

(The Queen appears, borne on a palanquin with Astaroth. Under the hall the Queen is lifted down by the slaves.)

Somewhat faster.

Sop. Same quarters.

Full chorus.

ff

Hail! Hail! Hail! Hail to

ff

Hail! Hail! Hail! Hail to

ff

Hail! Hail! Hail! Hail to

ff

Hail! Hail! Hail! Hail to

Somewhat faster.

ff

5.

Sa - ba's Queen! God save Sa - - ba's migh - ty Queen!

Sa - ba's Queen! God save Sa - - ba's migh - ty Queen!

Sa - ba's Queen! God save Sa - - ba's migh - ty Queen!

Sa - ba's Queen! God save Sa - - ba's migh - ty Queen!

cresc.
p

God save Sa - ba's Queen!

God save Sa - ba's Queen!

God save Sa - ba's Queen!

God save Sa - ba's Queen!

cresc.
p

God save Sa - - ba's migh - ty Queen!

God save Sa - - ba's migh - ty Queen!

God save Sa - - ba's migh - ty Queen!

God save Sa - - ba's migh - ty Queen!

cresc.
p

Sop. *p* Sun of the South, and A -

Alto. *p* Sun of the South, and A - ra - bia's star, wel - come he

Ten. I. *p* Sun of the South, and A - ra - - - - - bia's star.

Ten. II. *p* Sun of the South, and A -

Bass I. *p* Sun of the South, and A -

Bass II. *p* Sun of the South, and A - ra - - - - - bia's star, we wel - - come thee,

ra - - - - - bia's star, we wel - - - - - come

thou to the halls of the King,

wel - - come he thou to the roy - al

ra - - - - - bia's star, we wel - come thee to the

ra - bia's star, we wel - come thee to the halls of the King, we

we wel - come thee to the halls of the King, we

cresc.

thee, we we! - - come

Sop. II.

Alto, Sun of the South, and A - ra - - bias star, we

Ten. I. God save the Queen of Sa - ba. God save the

Ten. II. halls.

Bass. I. halls of the King, wel - - come be thou.

Bass. II. wel - - come thee to the roy - al halls. Ful - ness of joy be

wel - come thee to the halls of the King, we wel - come thee.

thee to the roy - al halls. Fulness of

wel - come thee to the roy - al halls. Fulness of

Queen of Sa - ba! Hail! Fulness of joy be ev - er thine! God

Fulness of joy be ev - er thine!

Fulness of joy be ev - er thine!

ev - er thine!

we wel - come thee to the roy - al halls. Fulness of

joy be - ev - er thine! Hail, Sa - ha's migh - ty
 joy be - ev - er thine! Hail, Sa - ha's migh - ty
 - save Sa - ha's migh - ty Queen! Hail, Sa - ha's migh - ty
 - - - - - *f*ul - ness of joy be - ev - er thine! Hail!
 - - - - - *f*ul - ness of joy be - ev - er thine! Hail!
 - - - - - *f*ul - ness of joy be - ev - er thine! Hail!
 - - - - - *cresc.* *f*ul - ness of joy be - ev - er thine! Hail to Sa - ha's migh - ty
 joy be - ev - er thine, God save Sa - ha's mighty Queen!

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a piano introduction in 3/4 time, marked 'Andante' and 'p' (piano). The key signature has one flat (B-flat). The score includes a treble and bass staff. The piano part begins with a series of chords and moving lines, marked with 'sf' (sforzando) and 'cresc.' (crescendo). The melody in the treble staff is marked 'p' and 'cresc.'. The system concludes with a 'con s.' (con sordina) marking and a 'f' (forte) dynamic.

Queen, all hail! God save Sa-ha's migh-ty Queen! God save Sa-ha's

Queen, all hail! God save Sa-ha's migh-ty Queen! God save Sa-ha's

Queen, all hail! God save Sa-ha's migh-ty Queen! God save Sa-ha's

Queen! God save Sa-ha's mighty Queen! God save Sa-ha's mighty Queen!

Queen! God save Sa-ha's mighty Queen! God save Sa-ha's mighty Queen!

Queen! God save Sa-ha's migh-ty Queen! Sa - - - ha's migh - - - ty Queen, all hail!

Sa - - - - - bas in - - - - - ly Queen, an - - - - - nan:
 animato

Alt. migh - ty Queen! Hail! Hail! Hail! Hail, — Sa - ba's

Ten. migh - ty Queen! Hail! Hail! Hail! Hail, Sa - ba's

Bass. Hail! Hail! Hail! Hail! to Sa - ba's

Hail! Hail! Hail! to Sa - ba's

terese, molto

migh - ty Queen, all hail!

migh - ty Queen, all hail!

migh - ty Queen, all hail!

migh - ty Queen, all hail!

rit. Somewhat slower.

rit. the Queen all hail! Hail! Sun of the South, and A -

rit. the Queen all hail! Hail! Sun of the South, and A -

rit. the Queen all hail! Hail! Sun of the South, and A -

rit. the Queen all hail! Hail! Sun of the South, and A -

rit. Somewhat slower.

ra-bia's star, Hail! Hail!

ra-bia's star, Hail! Hail!

ra-bia's star, Hail! Hail!

ra-bia's star, Hail! Hail!

(The retinue of the King appears.)

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

staccato and sharply marked

più animato

Hail! Hail! Hail to Sa-ba's migh-ty

Hail! Hail! Hail to Sa-ba's migh-ty

Hail! Hail! Hail to Sa-ba's migh-ty

Hail! Hail! Hail to Sa-ba's migh-ty

più animato

(Enter Solomon.)

broadly *rit.*

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

broadly *rit.*

Animato.

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

Animato.

8 5

hail!

hail!

hail!

hail!

rit.

H. P. 540

Scene VII.

65

(Solomon from the left with coronation-robe and crown. He is followed by the High-priest, Baal-Hanan, Assad and Snamith clinging to Assad. The Queen decked with jewels and pearls. From her crowned turban falls a gold-embroidered veil which covers her whole person.)

Very moderately.

With dignity, ad lib.

Solomon.

Be wel - come, no - ble guest, to this my pa-lace! To thee doth

So - lo - mon ex - tend his royal hand! May

thy a-bode within these walls be pleasant, at thy dis-pos-sal places he the prom-

- ised land!

Saba.
Hail, King, to thee! Behold spread

(She makes a motion of offering.

out be-fore thee, my king-dom's rich-es at thy feet!

piu animato
f

The slaves, bearing presents, form a group in front of the King.)

The per-fumes with which A-ra-by's

dim. *pp quietly*

air is fragrant; the jew-els which A-ra-bi-a's sea brings forth.

p *f* *pp* *p*

Behold her children, in the dust bowed down; as thine own ser-vants I do

f *p* *f* *p*

give them thee!

animato
f *sharply marked*

And see, what mor - tal eye ne'er yet be - held,

(proudly) (She unveils) **Faster.**
 the visage of her Queen,— unveiled! (rushing forward)
Assad. *f* Dream I?
Faster.
animato *f* *ff*

No, 'tis not a dream! 'tis she, her - self!
Solomon. (stepping between them)
 Why thus dis -

(Assad stares at the Queen, who scans him with freezing glances.)
 turbed?
p

Position: High-priest, Sulamith, Assad, Solomon, Queen. Astaroth, Baal-Hanan.

Moderato. ♩ = 92.

Sulamith.

Saba. Ah! what dreadful transfor - ma-tion! wild de - lu - sion hath him seized! Assad,

Astaroth. Ha! his wild eyes, on me glar-ing, send a thrill thro' all my frame! Help me,

Assad. In the wild looks of my la - dy a mys - te - rious dread ap - pears! Dearest

Solomon. Ha! what see I? beauteous creature! Gracious God! 'tis not a dream! 'Tis no

Baal-Hanan. Ah! what dreadful transfor - ma-tion! her how wild - ly he re - gards! Mark in

High-priest. How dis - tort-ed are his features! by some wick - ed spell he's bound. He, the

How dis - tort-ed are his features! by some wick - ed spell he's bound. Lest her

Moderato. ♩ = 92.

As - sad, look up - on - me, fond - ly clinging to thy side.

O thou ly - ing spi - rit, let me not my - self betray.

mistress, whom from child-hood un - to death I fondly serve.

vi - sion, no de - lu - sion, life and joy hence - forth are mine!

her look guile and false-hood, and in his, de - lu - sion wild. Ah! what dreadful transfor -

vie - tor crown'd in battle, now succumbs to Sa - tan's power.

sor - row o - ver-whelm her, God, up - hold the maiden's arm!

Ah! what dreadful transfor - ma - - tion! him hath seized de - lu - sion
 Ha! his wild eyes, on me glar - ing, send a thrill thro' all my frame!
 In the wild looks of my
 ma - - - tion! her how wild - - - ly he re - -
 How dis - - tort - - ed are his fea - - - tures.
con grand' espress.
 wild! As - sad, As - sad, look up - on me, fond - - -
con grand' espress.
 Help me, O thou ly - ing spi - - rit,
 la - dy a dark dread ap - pears.
con grand' espress.
 Gra - cious God! 'Tis no vi - sion, no de - lu - - - sion, life and
 gards!
espress.
 How dis - tort - ed are his fea - - tures!
espress.
 by some wicked spell he's bound! Lest her sor - row o - ver -
espress.

Animato poco a poco.

- - ly cling - - ing to thy side! Ah! what
 let me not my-self be - tray! Ha! his wild eyes,
 In the wild looks
 joy hence - forth are mine! Ha! what
 Ah! what dread - ful
 by some wick - - ed spell he's bound! O! how changed
 when her, God, uphold the maiden's arm! How dis - tort - - ed
 Sopr. O how
 Alto. O how
 Chorus.
 Ten. O how changed
 Bass. O how changed

Animato poco a poco.

dim. *p* *pp*
 2.

cresc.
dread - ful trans - - for - - ma - - tion! wild de - -

cresc.
on me glar - - ing, send a thrill thro'

cresc.
of my la - dy a mys - te - - - rious

cresc.
see I? beau - - teous crea - - ture! Gra - - - cious

cresc.
trans - forma - - tion! with what look he her re -

cresc.
are all his fea - - tures! by some wick - - - ed

cresc.
are his fea - - - tures! him some wick - - - ed

cresc.
changed are all his fea - - tures! him hath seized

cresc.
changed are all his fea - - tures! him hath seized

cresc.
are all his fea - - tures! him hath seized de -

cresc.
are all his fea - - tures! him hath seized de -

cresc.

broadly

cresc. lu - tion hath — him seized! Thee for ev - - er will — I

cresc. all my frame! Pas - sing breath, no more — I

cresc. dread ap - pears! Beauteous la - - - dy, fear no

cresc. God! 'tis not — a dream! All my soul, I feel, — is

cresc. gards! — Sin - ful pas - - sion hath — be -

cresc. spell he's bound! Shall this fes - - tive pomp and

cresc. spell hath bound! If an e - - - vil spi - - rit

cresc. de - lu - sion wild! Shall this fes - tive pomp and glad - - ness

cresc. de - lu - sion wild! Shall this fes - tive pomp and glad - - ness

cresc. lu - - - sion wild! Shall this fes - tive pomp and glad - ness

cresc. lu - - - sion wild! Shall this fes - tive pomp and glad - - ness

broadly

cher - ish, Say, why is thy spi - - rit troubled?

heed thee, higher far is my — am - bi - tion! What I hold - - ly have ad -

long - er, what so - - - - - thy heart — may wish for, As - ta - roth is ev - er

burn - ing with an ardent, quench - less yearning, To my

guiled him, and to fren - zy him — hath goaded! With dis - may —

glad - ness in - to gloom he changed and sadness,

hold him bound in chains of wick - - ed passion, Let him not —

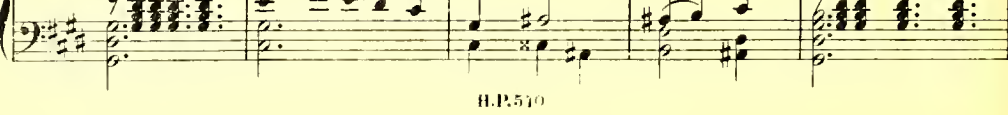
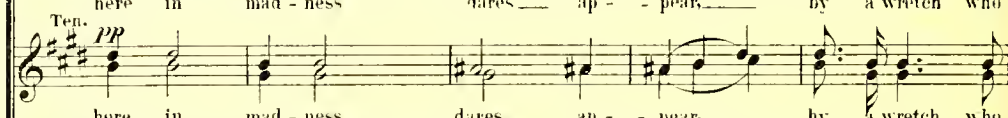
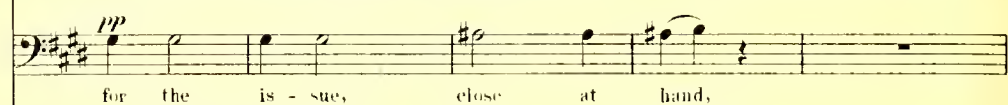
in - - to gloom he changed and sadness, by a wretch —

in - - to gloom he changed and sadness, by a wretch —

in - - to gloom he changed and sadness, by a wretch —

in - - to gloom he changed and sadness, by a wretch —

ven - - tured, what I
near thee, As - ta
bo-som.
— and fear I trem - - ble,
by a wretch — who dares de - fy —
come off — vic - - to - - rious,
Sopr.I. by a wretch who dares de - fy us, by a
Sopr.II. who dares de - fy — us, hy a wretch — who dares de - fy —
Alto. who dares — de - - fy — us,
Ten.I. dares de - fy us,
Ten.II. hy a wretch who dares de - fy — us,
Bass. — who dares — de - - fy — us,
cresc.

*very tenderly**pp rit. poco*

an - - - guish, ah! how hath he sinned to thee! Heavenly Fa-

What I bold - ly have ad - ven - tured,

and no harm shall thee ap - proach,

tho' my life the for - - - feit were,

with dis-may I look for - - - ward to the is - sue, close at hand,

by a wretch who dares de - fy us, here in madness dares ap - pear,

off vic - to - - rious, I im - plore thee, gra - cious God! Let

dares de - fy us, here in mad - ness dares ap - pear, by

dares de - fy us, here in mad - ness dares ap - pear, by

dares de - fy us, here in mad - ness dares ap - pear, by

dares de - fy us, here in mad - ness dares ap - pear, by

mf espress.

dim. *p*

pp - - - ther, see my an-guish, ah! *p* *dim.* how hath he
 what I hold-ly have ad-ven- - - tured, he it
pp As - - - ta - - - roth is *p* *dim.* ev - - - er near thee, and no
very tenderly to - - - my ho - - - som to *p* *dim.* in - - - fold her,
 with dis - - may *pp* *p* *dim.* and fear I trem-ble for
 hy a wretch who dares *p* *dim.* de - - fy us, here in
 him not come off *p* *dim.* vic - - to-rious, I im-
pp a wretch who dares *p* *dim.* de - - fy us, here in
pp a wretch who dares *p* *dim.* de - - fy us, here in
pp a wretch who dares *p* *dim.* de - - fy us, here in
pp a wretch who dares *p* *dim.* de - - fy us, here in
pp a wretch who dares *p* *dim.* de - - fy us, here in
pp *tenderly* *p* *pp* *dim.*

sinned to thee! Heavily Fa-ther, heavily Fa-ther, O
to the end pur-sued! What I hold-ly, what I hold-ly
harm shall thee ap-proach, As-ta-roth is, As-ta-roth is
tho' my life the for-feit were! to my ho-som, to my ho-som
the is-sue, close at hand, with dis-may and
mad-ness dares ap-pear, by a wretch who
plore thee, gra-cious God! Let him not come
mad-ness dares ap-pear,
mad-ness dares ap-pear,
mad-ness dares ap-pear,
mad-ness dares ap-pear,
mad-ness dares ap-pear,

ad lib.
 see my an-guish, ah! how hath he sinned _____ to thee!
 have ad-ven-tured, he it to the end _____ pur-sued! *repel-*
 ev-er near thee, and no harm shall thee _____ ap-proach! *This de-*
 to in-fold her, tho' my life the for - - - feit were!
 fear I trem-ble for the is-sue, close _____ at hand!
 dares de-fy us, here in mad-ness dares _____ ap-pear!
 off vic-to-rious, I im-plore thee, gra - - - cious God!
 here in mad-ness dares _____ ap-pear!
 here in mad-ness dares _____ ap-pear!
 here in mad-ness dares _____ ap-pear!
 here in mad-ness dares _____ ap-pear!
 here in mad-ness dares _____ ap-pear!
dim.
Reo.

Saba.

ling him, vigorously

Asad.

ling him, vigorously Asad.

men- ted stran- ger here, O King, what will he of me? Strange, strange!

fast

f

H.P. 540

more quietly (coming nearer to her, whispering and retarding)

Thou know'st not who I am? On Le-ba-non, that moon-lit night,

Slow, not dragging

p dim. *pp* *pp*

Sulamith.

Saba. (with warmth, repelling Assad) A -

Astaroth. Madman, away, I know thee not!

Assad. A -

hast thou for-got? O gracious Queen!

Baal-Hanan.

High-priest. A -

Sopr. A -

Alto. A -

Chorus. A -

Ten. A -

Bass. A -

p *f*

Doppio movimento. $\text{♩} = 96$.

Sulamith.

ff
way, un - hap - py one! a - way, un - hap - py one! a - way, a - way!

Astaroth.

ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Baal-Hanan.

ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way a -

High-priest.

ff
way, un - hap - py one! a - way, un - hap - py one! a - way, a - way, a -

Sopr.I.

ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Sopr.II.

ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Alto.

ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Ten.I.

ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way, a -

Ten.II.

ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way, a -

Bass.

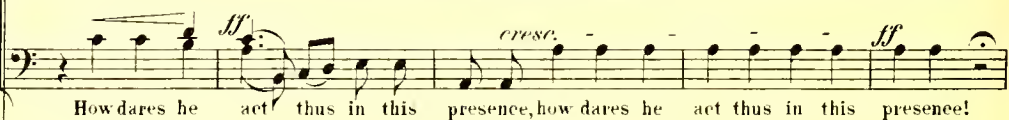
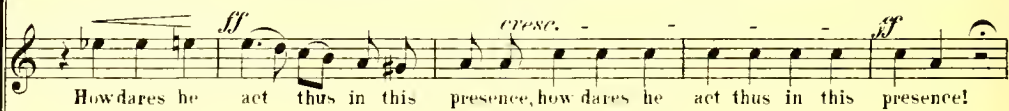
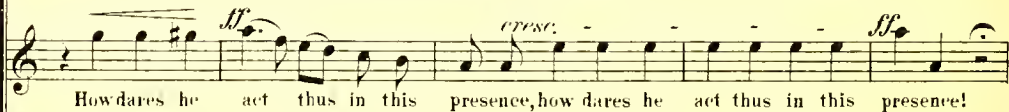
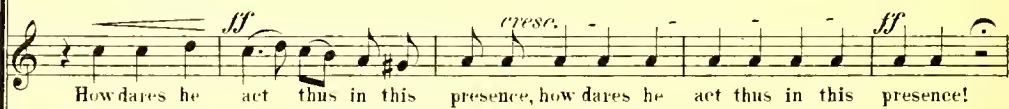
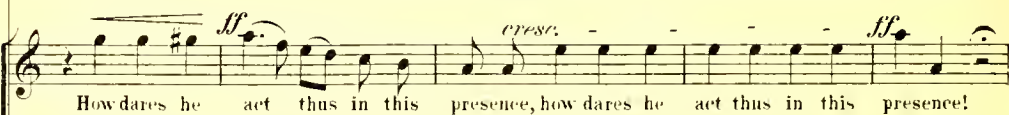
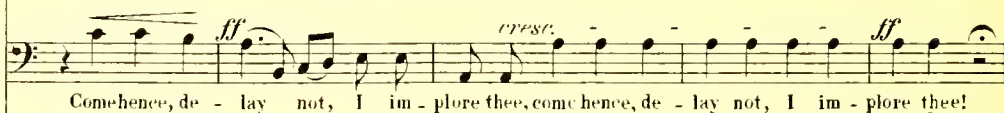
ff
way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way, a -

Doppio movimento. $\text{♩} = 96$.

ff

Comehence, de - lay not, I im-plore thee! Un - hap-py one, a - way, a - way!
 How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!
 way! Comehence, de - lay not, I im-plore thee! Un - hap-py one, a - way, away!
 How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!
 How dares he act thus in this presence! Ma - ni - ac, a - way, away!
 How dares he act thus in this presence! Ma - ni - ac, a - way, away!
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!

Musical notation includes treble and bass staves with various dynamics (*ff*, *f*, *fz*) and articulation marks (accents, slurs). The piano accompaniment at the bottom features chords and rhythmic patterns.



Slow.

Solomon. (gently)

Sulamith. (weeping)

Assad.

Where art thou, As-sad? My As-sad! Where I am? Con-

p *dim.*

fused, distracted are my thoughts; and yet that look that thrills me through! O spare

accel. assai *f* (falls at the King's feet)

cresc. molto *f* *ff* *piu lento*

me, Sire, and let me die! A-rouse thy-

dim. *pp*

Slow. $\text{♩} = 88.$

self, my son, and join thy com-rades, arousethy-self, my son, and join thy com-

with warmth

-rades, the com-ing day, the coming day shall to thy bride, thy

mf tenderly *p*

(aside)
(startled)

His bride?

bride u - nite thee!

But thou, my guest, pass

in, the festal banquet thee — a - waits!

(Solomon extends his hand to the Queen and leads her, to the left through the throng, who bow in homage. The slaves kneel. In front of Assad, to whom Sulamith is clinging, the Queen stops and casts an ardent look at him, secretly lifting her veil, then goes on. At the top of the steps the royal pair turn and greet the assembly. All rush forward, waving banners and standards.)

Sopr. I. Poco animato. $\text{♩} = 100$.

Sopr. II. Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Alt. Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Ten. I. Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Ten. II. Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Bass. Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Poco animato. $\text{♩} = 100$.

Chorus.

to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels,

Somewhat faster.

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 sound ye the ne-bels, psalms of re-joicing! Strike ye the timbrels,

sound ye the ne-bels, psalms of re-joy-cing
 sound ye the ne-bels, psalms of re-joy-cing
 sound ye the ne-bels, psalms of re-joy-cing
 sound ye the ne-bels, psalms of re-joy-cing
 sound ye the ne-bels, psalms of re-joy-cing
 sound ye the ne-bels, psalms of re-joy-cing

sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,

[illegible]

Broadly and retarding.

[illegible]

Very fast.

light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 Very fast.

strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joice-ing sing ye a-loud!

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

Bass I u II.

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

halls! Heav'n's rich-est bles-sings light on your heads, blessings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, bles-sings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, blessings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, blessings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, bles-sings, all blessings

halls! Heav'n's richest bles-sings light on your heads, heav'n's richest bles-sings

Faster.

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

Bass I.

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

Bass II.

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

Faster.

hail!

hail!

hail!

hail!

hail!

hail!

Bass I. & II.

hail!

(The curtain falls.)

Introduction to the 2^d Act.

(Nocturne and Festival music.)

93

Moderato assai. ♩ = 92.

This musical score is for the Introduction to the 2nd Act, featuring Corni, Violoncello, and Violin. The tempo is Moderato assai, with a quarter note equal to 92 beats per minute. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written for three staves: Corni (top), Violoncello (middle), and Violin (bottom). The Corni part begins with a *pp sempre* marking and a *legato* instruction. The Violoncello part begins with a *pp* marking and a *legato* instruction. The Violin part begins with a *legato* instruction. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *Red.* (likely a typo for *Red.* or *Red.*). The score is divided into measures by bar lines, and there are repeat signs (double dots) at the end of some sections.

Corni.
pp sempre *legato*

pp *legato*

dim.

pp *legato*

Red. * *Red.* * *Red.*

Viol. con sord. *legato*

Red.

Red.

dim.

pp cantabile

8

8

espress.
8

dim..

pp

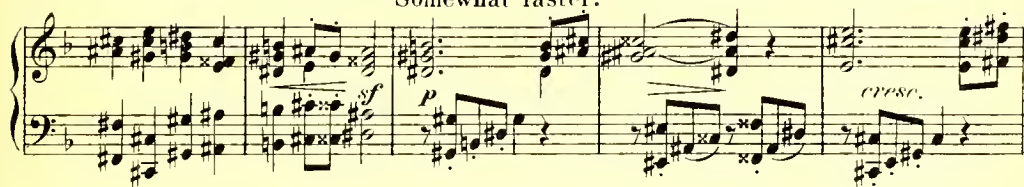
pp trem.
8

Fast, fresh and strong. $\text{♩} = 92$.

sf
8



Somewhat faster.



Clar.

p dol.

espress.

*Red. * Red. **

molte

p

cresc.

sf

*Red. * Red. **

*Red. * Red. **

cresc.

sf

p

p







SECOND ACT.

Very deliberately. $\text{♩} = 92$.
Curtain rises.

pp sempre legato

Very fast.

ff

Scene I.

Fantastic garden of cedars, palms and rosebushes; the stage of moderate depth. At the left in the foreground a fountain, its basin resting on steps. At the right, in the rear, a portal, leading to the palace. Night. The moon is rising.

The Queen, in a gauzy robe and veil interwoven with silver and enveloping the whole person, is issuing from the palace.

Moderately.

Saba.

From the scenes of joy and splendor, flee I in-to so-li-tude. Mid the noi-sy throngs re-

(sorrowfully)

joy-ings bit-ter grief will cer in-trude.

(Much slower.)

cresc. *f* *pp* *p*

Very moderately. $\text{♩} = 72$.

dear-ly whom I che-rish, he, who in these arms hath nest-led, he

leads up-on the morrow's dawn to the al-tar his bride, his youthful bride.

♠ In case the preceding entracte is played, the following ten measures, from this sign ♠, are to be omitted.

Somewhat faster.

Torn from me is he for ever, and when once that prince of ice

fp *f*

from me wrests my victor's prize, must I

f *pp*

all my hopes abandon? Shall another living

f *acceler. poco* *fp*

woman me sup-plant in his af-fec-tions,

accel. più *f* *ff* *fp*

Slower.
(mournfully)

whilst I shall be quite for-gotten?

ff *pp* *accel.* *tempo* *pp*

Very slow. $\text{♩} = 69$.

What was thine but for a mo-ment, that un-known, ec-stat-ic joy.

riten. *P*

Heart, thou'rt ev-er dwell-ing on it, naught its mem'ry can—destroy.

poco rit.

Somewhat faster. (*tenderly*)

What if I homewards be-take me,

pp (tenderly and quietly)

with my love, my soul's de-light, with my love, my soul's de-light!

P *dim.*

O what bliss to have him near me, ra-di-ant with

pp

beau - ty bright, ra - di - ant with beauty bright! There for ev - er

dim. pp

And.

(With passionate emotion)

mine to he, giv - ing all his love to

cresc.

And.

me, — yes, giv - ing all his love to me. Ah!

ff

dimin.

p

And.

can my ve-ry crown out-hal - ance, can my glo-ry e'er out-weigh

And.

that de-light which transports me, when love with-in my breast hath sway!

rit.

f

p rit.

And.

Poco animato.

When, in rap - tures all divine, heart with heart doth in - tertwine,

p

when, in rap - tures all di - vine, heart with

p

heart doth in - ter - twine. *Leb. a.*

pp *dimin.* *pp* *rit.*

Moderately. ♩ = 84.
(With longing, tenderly.)

non's se - ques - tered stream - let, which our

pp

burn - ing kiss - es saw,

rust - ling fo - - liage,

sil - - vry

ppp
moon - - light!

Hush! ye dul - - cet voi - - ces, hush!

hush!

rit.

(very tenderly)

It transports me, heart and sense, I no longer know my-

ppp *pp*

(suddenly standing upright) **Tempo I.**

self. And what need have I to lose him? Of my

f *p*

love I've giv'n no sign. Not a soul on earth need know it, yet know I, yet know

cresc.

with warmth *rit.* **Tempo. Faster.**

I, his heart, his heart is mine. — *poco rit.*

f *con fuoco* *red.*

Mine? if he be not torn from me; 'tis the ve-ry wed-ding.

pp

day! An-oth-er will ca-ress him, what! an-oth-er?

Fast. **Tempo I.** *resolutely*

f *ritard.*

nay, nay, nay! **Fast.** At the

f (with animation) *f*

thought my bosom ra-ges, that an-oth-er should pos-sess him, that a ri-val claim his

p *f*

$\text{♩} = 144.$

heart! I will thee de-stroy! No! the hateful bond I'll sev-er.

f *p* *(savagely)*

Gird thyself, my heart, with i - - - ron, who I am, I now will show.

Kings I've seen before me pi - - - ning, I, the while, their suit de - cli - - ning,

I, the Orient's mighty Queen! That a ri, val now should

ven - - - ture me to rob of my heart's trea - - - sure, that, proud spi - rit,

canst thou bear, that, proud spi - rit, canst thou bear?

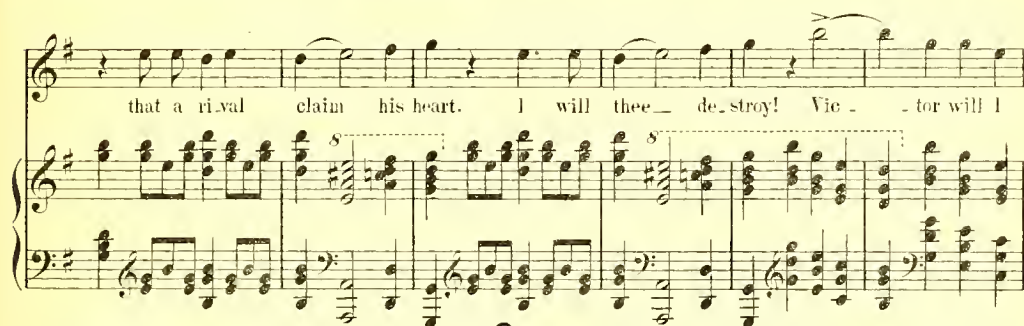
No, ——— I on - ly shall — pos - sess — him,



at — the thought my bo - - som ra - - ges,



that a rival claim his heart. I will thee — de - stroy! Vic - - tor will I



he, and foil — thee, I will thee — de - stroy!



Scene II.

(Astaroth from the right.)

Slower.

Astaroth (sottily.)

Sweet my

Saba.

Astaroth. Thou art here?

(whispering)

la - dy!

I a message bring to thee: that fair youth, who, in his

pp

p (exultingly)

As - sad! fin - ish!

rash - ness, looked thee bold - ly in the eye -

f

Astaroth.

Rapt in thought, 'neath the cy - press - es is walk - ing.

pp

Saba (peeping.)

All is si - lent

ev' - ry - where; no one sees us,

lure him here.

pp *dim.* *pp*

(The ♫ as the ♫ were before.)

Astaroth (softly, mysteriously)

111

sempre pp very quietly *l.h.*

As the fern lures
in the rushes, as the tur - le calls his mate, 'neath the kindly
veil of darkness I lure him here to thy em - brace.

(The Queen passes to the left, behind the fountain. Silence.)

pp *l.h.*

Exit Astaroth at the left to lure Assad, and sings the separate phrases emerging from the left and retiring to the right. Moonlight from the right.

(*Ad. lib.*) all the holds long.

Astar. (Still at the left behind the scenes.)

(on the stage, behind a bush)

ad. lib. *all the holds long.*

a ha ha ha ha

(at the right, gradually retiring behind the scenes.)

a ha a ha ha ha ha ha

(as from afar)

a ha ha ha ha ha

rit.

(Enter Assad from the right, in a revelry, without his armor.)

pp *l.h.*

Scene III.

(Assad, afterwards the Queen.)

(The ♩ still somewhat slower. ♩ = 66.)

Assad.

(With great tenderness.)

Tones of en - chant - ment, per - fume - la - den air, — breathe on me, gen - tle

eve - ning - breeze, fan - ning my beat - ed brow — with thy wings. Sof - ten the

an - guish that preys on my soul, — By a vi - sion haunt - ed am I, — as in

(very tenderly and softly)

Leh - a - non's dark - some grove, where the stream - let so sweet - ly al - lured.

Tones — of en - chant - ment, per - fume - la - den air, breathe on me,

gen - tle eve - ning breeze, fan - ning my heat - ed brow with thy wings, —
 fan - ning my heat - ed brow with thy wings. —

Assad has, in his revery, approached the fountain; the Queen, advancing from behind the fountain, the moonlight falling upon her, suddenly stands before him. — He steps back, affrighted.

Fast. ♩ = 160.

Assad.

Ha! what see I! thou mocking light,
 dost thou her image bring up a - gain! —

Saba.

calando

Assad!

As - - - sad!

Assad. *a tempo*

Won - der! it lives, it speaks!

Wonder! it lives, it speaks!

Assad.

114 Assad.

It lives, it lives, it speaks!

Ha! why throbs my heart to

burst - - ing? is it madness, is it rap - - ture?

1. h. 2. f.

(He goes towards her, then turns away.)

tranquilly, same movement
(standing motionless)

Saba.

Saba. *trianquilly, same movement*
(standing motionless)

Now, at last, a - - gain I see thee, long-ex-

pect - ed, dear - est one! Com'st at last to thy be - lov - ed,

CIVSC.

cresc.

sweet - est friend, sweet - est friend from Leb - a - non.

cresc.

dim.

p.

Assad (trembling with emotion, mezza voce)

Be thou fixed, my gaze, nor wan - der; 'tis a phan - tom, noth - ing

And.

Saba.

more. Where the lim - pid streamlet un - mured

in the si - lent moon - lit grove, where we sweet - est kiss - es mingled,

ah! for thee I've wait - ed long. Now at last thou dost re - join me,

sweet - est friend from Leb - a - non. Where the lim - pid streamlet mur - mured

cresc. *f* *rit.*

Musical score for "The Moonlit Grove" by George F. Root. The score is in 2/4 time, marked *tempo*. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "in the sil - lent moon - lit grove,". The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score is presented on a single page with a decorative border.

where we sweet - est kiss - es min - gled,

cresc.

And.

This musical score is for the song "The Song of the Lark" by Franz Schubert. It is written for voice and piano. The score is in 3/4 time and the key of D major. The vocal parts are for Soprano and Alto. The piano accompaniment is for the left and right hands. The lyrics are in English and German. The tempo is marked "Assad." (Allegretto). The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "dim.".

Vocal Parts:

- Soprano:** Saba. ah! for thee I've wait . ed long! Dear . est ac . cents!
- Alto:** ah! for thee I've wait . ed long! Dear . est ac . cents!

Piano Accompaniment:

- Right Hand:** Features a melodic line with eighth and sixteenth notes, often playing in pairs. It includes a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking.
- Left Hand:** Provides harmonic support with chords and single notes. It includes a *cresc.* (crescendo) marking.

Lyrics:

Saba. ah! for thee I've wait . ed long! Dear . est ac . cents!

Assad. *Ad.* *Ad.*

Ha! the spell a - gain is on me,

f *p* *p*

to her feet it strong - ly draws me, as in the

Saba. Passionately.

Assad. Now, at last, a - -

grove at Leb - a - non.

Saba. gain I see thee, long-ex-pect - - ed, dear - - est

one; com-ist at last to thy be - - lov - - ed,

sweet - est friend, sweet - est friend of Leb - a - non.

(She advances, with extended arms,
with warmth)

Be - lov - - ed!

dim.

Assad. (Trembling, more and more ardently.)

Seekst a-gain thou to in-snare me, demon, with thy

pp *p*

witch-ing glances, thou my e-vil, thou my rap-ture, my ex-is-tence,

pp *p*

Saba.

thou my death! Art a-gain thou to me ren-dered, thou my Assad,

cresc. *mf* *molto cresc.*

thou my life? Of the love which in my hos-om burns for thee, I feel the

f

Saba.

glow!

Assad.

Thou a be-ing art from dreamland, from e-the-real

f *p* *f* *p*

va - pors woven, like an i - die dream dissolving, when my arm thee fain would grasp.

cresc. *ff* *p* *ff* *p*

(3) (3) (3) (3) (3)

Saba.

Doubt no longer, cease to question, feel how my pulse is beating, let a

f

(3) (3)

great warmth) *rit.* *a tempo*

lov - ing kiss per - suade thee, that thou me a - gain hast found!

Assad. p mezza voce

Dark - some

cresc. molto *sf* *rit.* *pp* *a tempo*

sed.

waves are round me roar - ing,

sed.

un - to thee I'm

cresc. *sed.*

drawn, all help - less,

un - der me

cresc.

the world re - cedes. Saba. Let the

p

world re - cede be - neath thee,

Saba. (with increasing animation)

Assad. if to thee my arms are o - pen,

Darksome waves are round me roar - ing,

if to thee my arms are
 in - to thee I'm drawn, all

o - - - pen, thee my heart in
 help - - - less, un - - - der me the

cresc.

f bond - - - age holds, *f*
 world re - - - cedes,

rit. molto thee my heart in *tempo*
 un - *rit. molto* - *tempo* der me the

f *pp*

bond - age holds. Let the world re -
 world re - cedes. Dark - some waves are
 cede he - neath thee, if thee my
 round me roar - ing, un - der me the
 heart in bond - age
 world re - cedes, un - der me the
 (This tone more of an ecstatic shout.)

holds! Ha! (Assad rushes to her and falls at her feet. The Queen has seized her
 world re - cedes. veil with both hands, and in embracing Assad, covers him completely
 with it. They remain long embracing.)

Piano introduction for 'Watchman'. The score features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'rit. molto' and the dynamics are 'pp'.

(Watchman of the Temple, from the heights, invisible.)

Slow.

Watchman.

Vocal line for 'Watchman'. The melody is slow and features a series of eighth and sixteenth notes. The lyrics are: 'The morning breaks! Sons of Is - rael, be - take ye to prayer.'

Daybreak.

Fast.

Piano introduction for 'Daybreak'. The score features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Fast' and the dynamics are 'pp'.

Saba (disengaging herself)

Assad. Fare - well!

Re - member me, we'll

Re - main, thou shalt not go!

Vocal lines for 'Daybreak'. The score features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Fast' and the dynamics are 'pp'.

(The Queen tears herself away and disappears in the bushes. Assad gazes after her as in a dream, wanders around, seeking her, then sinks, dazed, on the steps of the fountain, in front.)

meet a gain!

Very fast.

Piano introduction for 'The Queen'. The score features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Very fast' and the dynamics are 'pp'.

Piano introduction for 'The morning breaks'. The score features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'rit.' and the dynamics are 'pp'.

Scene IV.

(Baal-Hanan with companions.)

♩ = 69.

Very slow. (The ♩ even slower than the ♩ before.)

Baal-Hanan. (Behind the scene.)

The sun is risen from the lap of dawn.

1. h.
p

2. ed.

Praise ye the Lord. the Lord is great.

1. h.

2. ed.

Soprani.

Chorus. (behind the scene.)

Alt.

The sun is risen from the

The sun is risen from the

1. h.
p

2. ed.

lap of dawn. of dawn.

Tenori. *p* Praise ye the Lord, the

Bassi. *p* Praise ye the Lord, the

l.h. r.h. l.h. r.h.

Lord is good. In wa-ter pure be your

Lord is good. In wa-ter pure be your

Lord is good. In wa-ter pure be your

p *sempre*

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

(Baal-Hanan and chorus issue from the portico.)

un.to his friends let him be led! Sopr. (With emotion and sympathy.)

Chorus. Alti. Poor wretch, afflicted by God's decree, *pp*

Poor wretch, afflicted by God's de - cree, *pp*

Still somewhat slower.

Sopr. *dim.* *pp*

Alti. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee! *dim.* *pp*

Ten. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee! *dim.* *pp*

Bassl. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee! *dim.* *pp*

Poor wretch, afflicted by God's decree. Healing may he be - stow on thee! *pp*

(They lead Assad slowly away.)

Tempo I.

(Very quietly) *espress.*

(Assad here once more looks sorrowfully back.)

H. P. 510

Transformation.

Moderately. ♩ = 132.

Musical score for 'Transformation' in B-flat major, 4/4 time. The score consists of four systems of piano accompaniment. The first system begins with a piano (p) dynamic. The second system includes a 'Curtain rises.' instruction. The third system features a 'retarding, slow.' instruction and a change to 3/4 time. The fourth system continues the slow, retarding tempo. The score is written for piano with treble and bass staves.

The Temple. Full depth of the stage. Galleries on both sides. A golden railing, running across the stage, separates the Holy of Holies from the body of the temple. In the Holy of Holies, on marble steps, the tabernacle, shut off by a magnificent veil embroidered with palms and cherubs' heads. In front of the tabernacle, at the right, the golden candlestick with seven branches. At the left, the table with the showbread. Before the railing in the middle of the foreground, the altar of incense. At the left, in the foreground, an estrade communicating with the palace. The whole edifice rests on pillars of cedar, richly inlaid with gold.

Populace under the galleries. Priests, levites, singers and harpists, then the High-priest, enter the temple from the right. The levites light the candles. The priests from time to time with low obeisances strew incense on the altar. The singers and harpists enter their boxes.

Scene V.

Extremely tranquilly and solemnly.

Musical score for 'Scene V.' in B-flat major, 3/4 time. The score consists of two systems of piano accompaniment. The first system begins with a piano (pp) dynamic. The second system includes a 'Not dragging, yet quietly. ♩ = so.' instruction. The score is written for piano with treble and bass staves.



High-priest. (towards the Holy of Holies, in his vestments.)

Thank ye the Lord, for he is

dim.

4p.

gracious.

Chorus of singers.

Tenori.

p

Ev-er, ev-er bi-deth his goodness, ev-er, ev-er bi-deth his good-

So say—now Is-rahel!

ness.

Soprani.

mf

Chorus of the people.

Tenori.

mf

Ev-er, ev-er bi-deth his goodness, ev-er,

Ev-er, ev-er bi-deth his goodness, ev-er,

ev - er hi - deth his good - ness,

ev - er hi - deth his good - ness,

ev - er bi - deth his goodness,

ev - er bi - deth his goodness,

cresc.

High - priest.

So say now Aa - ron's house.

ev - er bi - deth his good - ness.

ev - er bi - deth his good - ness.

Chorus of Priests. (with profound obeisances.)

Ev - er, ev - er hi - deth his goodness, ev - er, yea, his goodness bi - deth ev - er.

pp

High-priest.

So say now all that worship Je-ho - - - vah!

ev - er bi - deth his good-ness.

mf l.h. *f* *f* *f*

Fast.

(The ♩ as the ♩ were before.)

pp

And.

cresc.

(The whole chorus form a semi-

f *cresc.*

circle, turned to the Holy of Holies.)

ff

FULL CHORUS.
Priests, Singers, People.

Sopr. (The as the were before.)

(Clouds of incense ascend from the censers, swung by the Levites.)

Alt. Ev - er, ev - er bi - - - deth his

Ten. Ev - er, ev - er bi - - - deth his

Bass. Ev - er, ev - er bi - - - deth his

(The as the were before.)

good - ness, ev - er, yea, his good - ness bi - - - deth

good - ness, ev - er, yea, his good - ness bi - - - deth

good - ness, ev - er, yea, his good - ness bi - - - deth

good - ness, ev - er, yea, his good - ness bi - - - deth

ev - er, bi - - - deth ev - - -

ev - er, bi - - - deth ev - - -

ev - er, bi - - - deth ev - - -

ev - er, bi - - - deth ev - - -

(The priests present to the High-priest a golden offering cup full of flour, he turns to the tabernacle, makes a low bow and disappears behind the veil. The Levites swing their censers. Some from among the people bring offerings, flour in cups, oil in pitchers. The Levites receive the offerings.)

er.

cresc.

dim.

pp

Same movement.
Sopr. (Still behind the scene.)

Chorus of Maidens.

Alt. As on the seed-corn thou send'st thy dew.

Same movement.

so bless, O Lord, the youth-ful bride.

so bless, O Lord, the youth-ful bride.

Scene VI.

At the right, in the foreground, enters a procession of maidens, carrying grains of wheat in golden enps, and oil in pitchers. In the midst of them Sula nith, in white, a veil, interwoven with silver, falling backwards from her head. She carries in an open basket a pair of turtle-doves.

Chorus of Maidens

Sopr. I. II.

Alt. I. As on the seed - - corn thou

Alt. II. As on the seed - - corn thou

As on the seed - - corn thou

p

Sopr. I.

sendst thy dew, so bless, 0 *cresc.*

sendst thy dew, so bless, 0 *cresc.*

sendst thy dew, so bless, 0 *cresc.*

sendst thy dew, so bless, 0 *cresc.*

sendst thy dew, so bless, 0 *cresc.*

cresc.

Lord, the youth - - - ful

Lord, the youth - - - ful

Lord, the youth - - - ful

Lord, the youth - - - ful

cresc.

bride. Like oil in crys - tal, lim - pid and

bride. Like oil in crys - tal,

bride. Like oil in cry - tal, lim - pid and

bride. Like oil in crys - tal, lim - pid and

A little faster and very delicately.

p

clear, may for - tune smile on this lov - ing pair.

lim - pid and clear, may for - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

with warmth

Red. *

p Like oil in crys - tal, lim - pid and clear,

p Like oil in crys - tal, lim - pid and clear,

p Like oil in crys - tal, lim - pid and

p Like oil in crys - tal,

p

lim - pid and clear, may for - tune smile on this lov - ing pair.

lim - pid and clear, may for - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

lim - pid and clear, may for - tune smile on this lov - ing pair.

rall.

Tempo I *more tranquilly again.*

p

rit.

Still somewhat slower.

pp

Sulamith.

This pair of tur - tle - doves so pure, to thee, O

And.

Lord, I hum - ily of - fer. See how they flut - ter wild - ly with fright, so trembles my

heart with anx - ious fear, so trembles my heart with anx - ious fear; yet doth it

cresc. poco *dim.*

one prayer ut - ter a - loud: Give healing, O Fa - ther, to him I so

pp

dear - ly love.

Sopr. I. *p* Like oil in crys - - tal lim - - pid and clear, may

Sopr. II. *p* Like oil in crys - - tal, lim - pid and

Alt. I. *p* Like oil in crys - - tal, lim - pid and clear, may

Alt. II. *p* Like oil in crys - - tal, lim - pid and clear, may

very delicately *pp*

Chorus of Maidens.

for - - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

II. for - tune smile on this lov - ing pair.

trembles my heart with anx - ious fear; yet doth it one prayer ut - ter a - loud: Give

pp

heal - ing to him - I love.

Sopr.

Alti I, II.

Like oil in crys - tal, lim - pid and

Sopr.

Like oil in crys - tal, lim - pid and

Alti.

Ev - - - er,

Ten.

Ev - - - er,

Bassi.

Ev - - - er,

Chorus of Maidens.

Chorus of People.

Chorus of Priests and Singers.

Be-fore thee, O

clear, may for-tune smile on this lov-ing pair. *dim.* *pp*

clear, may for-tune smile on this lov-ing pair. *dim.* *pp*

Ev - - - er bi - deth his goodness. *dim.* *pp*

Ev - - - er bi - deth his goodness. *dim.* *pp*

Ev - - - er bi - deth his goodness. *dim.* *pp*

Ev - - - er bi - deth his goodness. *dim.* *pp*

dim. *pp*

Devoutly, with resignation.

Lord, I humbly a - dore; him, as he once was, to me re - store.

ppp

Scene VII.

Solomon with Assad from the estrade at the left. Assad wears a white garment and a golden girdle: he walks unsteadily, his eyes fixed to the ground.

Lively. $\text{♩} = 152$.

f energetically *tr* *more moderately*

(Solomon turns for a moment reverentially to the Holy of Holies, then to Assad:)

Solomon.

Lift thine

tr *pp*

Slow.

(majestically)

$\text{♩} = 84$.

eyes to worlds a - bove thee, to the throne of God most high.

very quietly and gently.

p *f*

Rouse thyself,

and dream no long - er,

thy redemp - tion - cometh

cresc. poco *cresc.*

quick - ly.

Lift thine eyes to worlds a - bove thee,

to the throne of God most high.

espress. *f dim.* *p*

Rouse thy self, and dream no long - er, thy redemp - tion

com - eth quick - ly. *dim.* Bow thy heart in hum - ble prayer,

some-what hastening
with thy bride ap - proach the al - tar, and heav'n's rich blessing shall up - on thee come thro' her

spot - less hand, shall on thee come thro' her hand, her spot - less

(Sula-mith lays her hand
on Assad's shoulder.)

(to the High-priest, who issues
from the Holy of Holies.)

hand,
with great expression

Very slowly and solemnly.

Priest of Je-ho - vah, speak the bless - ing, sanc - ti - fy this ho - ly

(Assad stands next to Sulamith; youths with green branches approach Assad, young maidens Sulamith. Assad shudders.)

(standing on the platform.)
High-priest.

bond! **Lively.** *dim.* *p* **ThE -**

Slowly with solemnity.

ter - nal bless you, and pro-^{Sopr.} tect you ave, and make his face to
A - - men.
Alti. A - - men.
Full Chorus. Ten. A - - men.
Bassi. A - - men.
A - - men.

shine up on you, and give to you his ho - ly peace! *(He descends.)* I
A - - men. A - - men.
A - - men. A - - men.
A - - men. A - - men.
A - - men. A - - men.
A - - men. A - - men.

Assad.

(Stepping between the pair, he
holds out the ring to Assad.)
quasi parlando

I by this ring—

$\text{♩} = 128.$

by this ring do swear to thee—

Very fast.

Assad. (in intense excitement)

De - spair!

who draw-eth near?

cresc.

(Assad casts the ring away, putting his hand to his forehead.)

'Tis not a dream!

no, no,

I see—

Sulamith. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Assad.

- - her!

Solomon. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Baal-Hanan. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

High-priest. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Ten. *ff*

Chorus of priests and Levites. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Bass. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Sopr. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Alt. *ff*

Chorus of people, singers and maidens. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Ten. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Bass. *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

cresc *ff* *ff*

Solomon.

(surprised)

Thou, Queen, art here?

Somewhat more quietly.

Saba (coming nearer).

(The Queen points to a golden cup full of pearls, which Astaroth carries. The latter advances with it to Sulamith, who angrily turns away.)

'Tis I, in truth, a nup-tial gift to the young bride I

Tempo I.

Assad (fervidly).

bring. Art thou an emp-ty shape, that

in-to air dis-solveth? art thou of mor-tal

(Assad falls upon the Queen and seizes her veil; the Levites hold him.)

kind? By Heav'n! I now shall

Assad.

know!

Solomon.

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Baal-Hanan.

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

High-priest.

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Chorus of priests
and Levites.

Chorus of people-singers and maidens.

courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!

wilt thou the ho - ly temple's courts by thy crime pro - fane?
 wilt thou the ho - ly temple's courts by thy crime pro - fane?
 wilt thou the ho - ly temple's courts by thy crime pro - fane?
 wilt thou the ho - ly temple's courts by thy crime pro - fane? To death let him be
 wilt thou the ho - ly temple's courts by thy crime pro - fane? To death let him be
 wilt thou the ho - ly temple's courts by thy crime pro - fane?
 wilt thou the ho - ly temple's courts by thy crime pro - fane?
 wilt thou the ho - ly temple's courts by thy crime pro - fane?
 wilt thou the ho - ly temple's courts by thy crime pro - fane?
 Animato.

Sulamith.
 0 heav'n! what grief is mine, — 0 heav'n! what grief is

Saba.
 Thus falls the bond a - sun - der, thus

Solomon.
 The

sen-tenced, to death — let him — be sen - - - - tenced, to

sen-tenced, to death — let him — be sen - - - - tenced, to

dim.
 mine! — 0 heav'n! what grief is mine!

dim.
 falls the bond a - sun - - - der, thus falls the

dim.
 truth — up - on me dawns, the truth up - on

dim.
 death let him be sen - - - tenced, to death let

dim.
 death let him be sen - - - tenced, to death let

dim.

Saba.

pp

p bond a - sun - der! *pp* thus falls the bond a - sun - der!

p me dawns, the truth *pp* up - on me dawns!

p him be sen - tenced, to death let him be sen - tenced!

p him be sen - tenced, to death let him be sen - tenced!

energetically

Più mosso.

Assad.

sempre f If I be struck with mad - ness,

let her for you de - cide.

(he advances before the Queen.)

dim. Thou un - to whom my bo - - - som

p

with fierce de-sire is yearn-ing,

dim. *p*

say, wilt thou, too, con-demn me?

f *f*

wilt thou, too, call me mad-man?

f *dim.* *ff* *dim.*

Solomon (to the Queen).

Speak, teach me how to solve this rid-dle.

p *sempre p*

Full Chorus.

Sopr. *p* *dim. sempre*
O say, what means his dread-ful

Alt. *p* *dim. sempre*
O say, what means his dread-ful change,

Ten. *p* *dim. sempre*
O say, what means his

Priests and Levites.
Bass. *p* *dim. sempre*
O say, what means his dread-ful

dim. sempre

change, O say, what means his

O say, what means his dread-ful change, O say, what

dread-ful change, O say, what means his dread-ful change,

change, O say, what means his dread-ful change,

pp dread - - - ful change?

pp means his change?

pp say, what means his dread - - - ful change?

pp O say, what means his dread - - - ful change?

acceler.

(The Queen wavers a moment,
then steps proudly back.)

Saba.

G.P.

cresc.

G.P.

ad lib. I know him

Woe! all is clear! Ter-ror and anguish, a de-mon holds

all is clear! Ter-ror and an-guish, a de-mon holds

Ter-ror and an-guish, a de-mon holds fast

Ter-ror and an-guish, a de-mon holds fast

an-guish, a de-mon holds fast his soul

de-mon, a de-mon holds fast his soul

de-mon holds fast his soul as his cap-tive.

mon holds fast his soul as his cap-tive, a de-mon

Woe! all is clear! Terror and anguish,a

fast his soul as his cap - tive.

fast his soul as his cap - tive. Woe! all is clear!

— his soul as his cap - tive. Woe! all is clear! — Terror and

— his soul as his cap - tive. Woe! all is clear! — Terror and

— as his cap - - - tive.

— as his cap - - - tive.

holds fast his soul as his cap - tive.

holds fast his soul as his cap - tive.

de - - - mon holds fast his soul as his cap - - - - -

Woe! all is clear! Terror and an - - - - - guish, a

Woe! all is clear! - - - - - Terror and an - - - - -

Terror and anguish, a de - - - - - mon holds fast his soul as his

anguish, a de - - - - - mon holds fast his soul as his cap - - - - -

anguish, a de - - - - - mon holds fast his soul as his cap - - - - -

Woe! all is

Woe! all is

Woe! all is

Woe! all is

Woe! all is

tive.

de_mon holds fast his soul as his cap - tive, holds his soul as his

guish, a de - mon holds fast his soul as his cap -

cap_tive. Woe! all is clear! Terror and anguish, a de_mon holds

Alt I. II.
tive. Woe! all is clear! Terror and anguish, a de_mon holds

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear!

Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 fast his soul as his cap - tive. Woe! all is clear! Ter - ror and an - guish, a
 fast his soul as his cap - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a

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dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

dim. *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

[illegible]

cresc.
 Priest of Je - ho - vah, east out the fiend!
cresc.

Sopr. Priest of Je - ho - vah, east out the fiend!
cresc.

Alt. Priest of Je - ho - vah, east out the fiend!
cresc.

Ten. Priest of Je - ho - vah, east out the fiend!
cresc.

Bass. Priest of Je - ho - vah, east out the fiend!
cresc.

Priest of Je - ho - vah, east out the fiend!

Sulamith. Slow (not dragging.) $\text{♩} = 84.$
 De - - - spair hath seized up - on me, my course on earth is

Saba. The bond shall fall a - sun - der. E'en now the deed is

Astaroth. The bond shall fall a - sun - der. E'en now the deed is

Assad. De - - - spair hath seized up - on me, my course on earth is

Solomon. By dark and dreadsuspi - cion my mind is fiercely

High-priest. O let my cry come to thee, send help in this - dread

Slow (not dragging.) $\text{♩} = 84.$

run. To die is all that's left me, for ev - er I'm un -
done! None else of all earth's daugh - - ters his heart shall ev - er
done! None else of all earth's daughters his heart shall ev - er
run. To die is all that's left me, for ev - er I'm un -
torn, the veil see I re - ce - ding, ere - long 'twill be with -
hour, thou Lord and mighty Rul - er, break thou de - lu - sion's

(very broadly)

done, to die is all that's left me, for ev - er
own, none else of all earth's daugh - ters his heart shall
own, none else of all earth's daughters his heart shall
done, to die is all that's left me, for ev - er
drawn, the veil see I re - ce - ding, ere - long 'twill
power, thou Lord and might - y Rul - er, break thou de -

Same movement.

rit.
I'm un - done!

rit.
ev - er own!

rit.
ev - er own!

rit.
I'm un - done!

rit.
be with - drawn!

rit.
In - sion's power!

Baal-Hanan (*vigoroso*)

Sopr. and Alt. 0 let our cry come to thee, break thou de - lu - sion's

Full Chorus. 0 let our cry come to thee, break thou de - lu - sion's

Ten. and Bass. 0 let our cry come to thee, break thou de - lu - sion's

Same movement.

rit.

pp

power. a mar - vel show thou us!

power. a mar - vel show thou us!

power. a mar - vel show thou us!

pp

p^{stover}

(long hold)

Very slow and solemn. $\text{♩} = 72$.**High-priest.** (his hands towards Assad: the latter, as exorcised, comes nearer and nearer to the High-priest, with short steps and head bowed down.)

Ye spi - - - rits,

pp

un - - - to Sa - - tan sub - - ject,

who now this man are troub - - - ling

sore; hence from he - -

fore the throne of the Che - ru - bin, and

8 *crest. sempre*

flee to night's dark realm a -

way! (He advances to the Holy of Holies.)

The movement twice as quick.

sempre ff

p

(Great expectation and excitement are shown by the entire multitude.)

cresc.

cresc. sempre

Fast.

sempre

(Trombones on the stage, behind the scene.)

(He gives a sign. At the sound of the tamtam the veil in the rear is rolled up, disclosing the ark, on which are the golden Cherubim. All prostrate themselves, their faces to the ground.)

Sulamith. *ff* *ff* *ff*

Baal-Hanan. *ff* *ff* *ff*

Solomon. *ff* *ff* *ff*

High-priest. *ff* *ff* *ff*

Sopr. *ff* *ff* *ff*

Alti. *ff* *ff* *ff*

Levites. *ff* *ff* *ff*

Ten. *ff* *ff* *ff*

Priests. *ff* *ff* *ff*

Bassi. *ff* *ff* *ff*

Somewhat more moderately.

(Tamtam.)

(The Queen veils herself. Solomon fixes his gaze on her.)

High-priest.

Saba (whispering)

Lift up thy soul to God, my son!

As-sad!
faster again.

f = 168.

Somewhat more quietly.

long hold.

(Tempo I.) *ff* *sempre*

CHORUS:

Sopr.

Alt.

Теп.

Bassi

God he doth blaspheme! Let us flee!

God he doth blaspheme! Let us flee!

God he doth blaspheme! Let us flee!

God he doth blasphemè! Let us flee!

Fast.

Let us flee! God he doth blaspheme!

God he doth blaspheme!

Let us flee

God he doth blaspheme!

Let us

Let us flee!

God he doth blaspheme!

us flee!

Levites.

Priests.

He hath ————— pro

He hath _____ pro _____

Let us flee! God he doth blaspheme! Let us flee!

God he doth blaspheme! Let us flee!

flee! God he doth blaspheme!

God he doth blaspheme!

cresc. - - - - -

faded Je - ho -

faded Je - ho - *cresc.*

let us flee! let us go hence! God he

let us flee! let us go hence! God he

flee! let us flee! let us go hence! God he

flee! let us flee! let us go hence! God he

cresc.

cresc.

More moderately.

pp *ff* *pp* *ff*

vah's house! Hor - - - ror! hor - - - ror!

vah's house! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

More moderately.

ff *G. P.* *pp* *ff* *pp* *ff*

170 Priests and Levites. (advancing) *Slow.*

(The High-priest reads his garment, the flames of the altar and the candles are extinguished by the Levites)
Very fast. ♩ = 168.

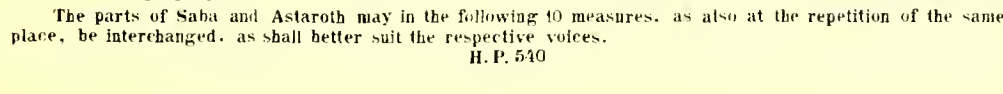
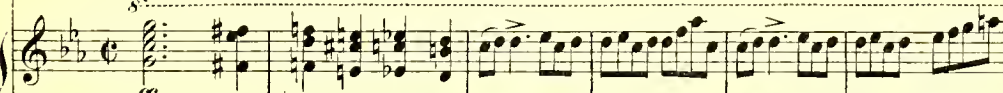
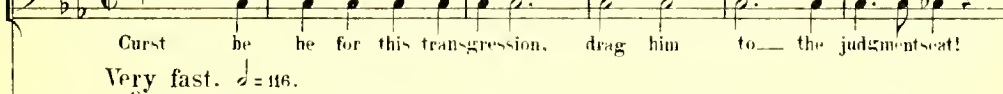
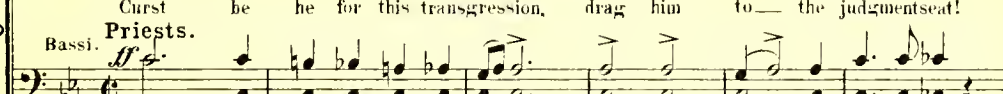
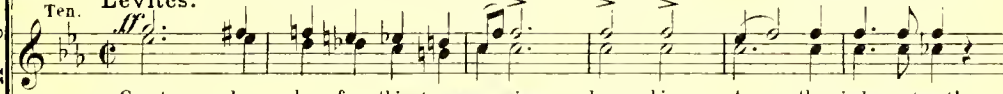
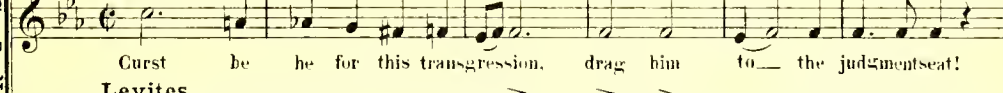
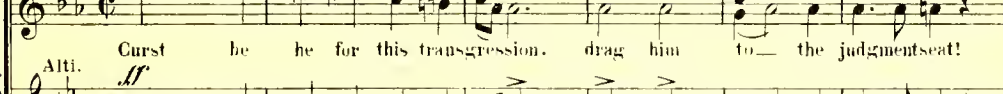
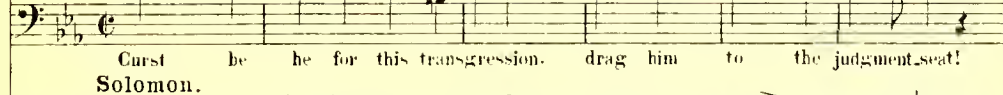
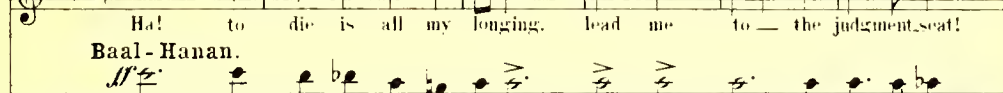
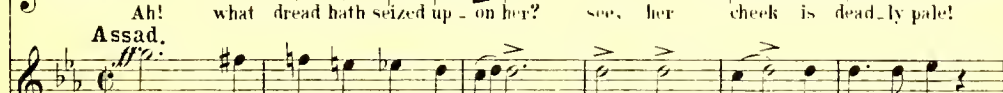
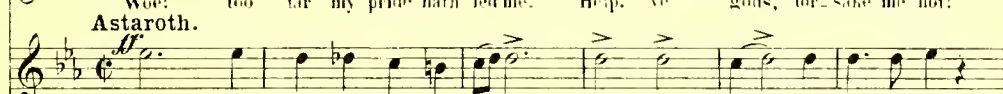
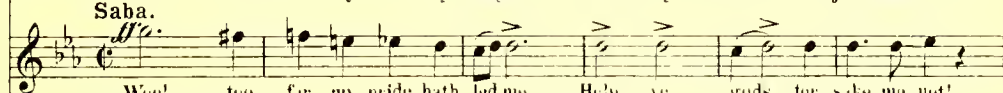
Ma - le - die - tion be on him!

Some voices among the people. *Tenori.*

Drag him

Alti. forth! To judg - - ment! *Bassi.* A - -

way with him! *Soprani.* Drag him forth!



The parts of Saba and Astaroth may in the following 10 measures, as also at the repetition of the same place, be interchanged, as shall better suit the respective voices.

ff.
 God, have mer-cy, see my an-guish! in thy wrath O — judge him not!

ff.
 Woe! too far my pride hath led me, help, ye gods, for-sake me not!

ff.
 Ah! what dread hath seized up - on her! see, her cheek is — dead - ly pale!

ff.
 Ha! to die is all my longing, lead me to the — judgment-seat!

ff.
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

ff.
 In her pale-ness is con-fes-sion, loud-ly speak the si-lent lips,

ff.
 Curs't be he for this transgres-sion in Je-ho-vah's aw-ful sight!

ff.
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

ff.
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

ff.
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

ff.
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

ff.
 Curs't be he for this transgres-sion, drag him to — the judgment-seat!

ff.
 Curs't be he for this transgres-sion, drag him to — the judgment-seat!

Musical score for "The Death of the Virgin" by Robert Schumann. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in English.

The vocal line begins with the lyrics: "God, have mercy, see my anguish! Woe! too far my pride hath Ah! what dread hath seized up - Ha! to die is Cursed he he for In her paleness Cursed he he for this - Cursed he he for this trans - Cursed he he for this trans -"

The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody that is often in octaves, while the left hand provides a harmonic accompaniment. The score includes dynamic markings such as *p* (piano) and *f* (forte).

in thy wrath O judge him not!

led me, Gods, as - sist me, for sake me

on her! see, her cheek is deadly

all my longing, lead me to the

this transgression, drag him to the

is con - fes - sion, loudly speak the

trans - gres - sion in Je - ho - vah's aw - ful sight!

gres - sion, drag him to the judg - ment -

gres - sion, drag him to the judg - ment -

gres - sion, drag him to the judg - ment -

gres - sion, drag him to the judg - ment -

cresc.

[illegible]

0

cresc.
Help, ye gods, for-sake me not, help, ye gods, for-sake me not, help, ye Gods, with

cresc.
see, her cheek is dead-ly pale, see, her cheek is dead-ly pale, see, how deadly

cresc.
drag him to the judgment-seat,— drag him to the judgment-seat, the

cresc.
loud-ly speak the si-lent lips,— loud-ly speak the si-lent lips! I'll

cresc.
in Je-ho-vah's aw-ful sight,— in Je-ho-vah's aw-ful sight! To the

cresc.
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

cresc.
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

cresc.
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

cresc.
drag him to the judgment-seat,— drag him to the judgment-seat, the

sf
cresc.
sf

[illegible]

ff.
 God, have mer - cy, see my an - guish! in thy wrath O

ff.
 Ha! too far my pride hath led me. Help, ye gods, for -

ff.
 Ah! what dread hath seized up - on her, see, her cheek is

ff.
 Ha! to die is all my long - ing, lead me to — the

ff.
 Curs't be he for this trans - gres - sion, drag him to the

ff.
 In her pale - ness is con - fes - sion, loud - ly speak the

ff.
 Curs't be he for this trans - gres - sion, in Je - ho - vah's

ff.
 Curs't he he for this trans - gres - sion, drag him to — the

ff.
 Curs't he he for this trans - gres - sion, drag him to — the

ff.
 Curs't he he for this trans - gres - sion, drag him to — the

ff.
 Curs't he he for this trans - gres - sion, drag him to — the

ff.
 Curs't he he for this trans - gres - sion, drag him to — the

ff.
 Curs't he he for this trans - gres - sion, drag him to — the

ff
 judge him not! God, have mer - cy, see my an - guish! in thy
ff
 sake me not! Woe! too far my pride hath led me, — Help, — ye
ff
 dead - ly pale! Ah! what dread hath seized up - on her, — see, her cheek
ff
 judgment-seat! Ha! to die is all my long - ing, — lead — me
ff
 judgment-seat! Curst be he for this trans - gres - sion, — drag — him
 si - lent lips! In her pale - ness is con - fes - sion, — loud - ly
ff
 aw - ful sight! Curst be he for this trans - gres - sion in de -
ff
 judgment-seat! Curst be he for this trans - gres - sion, — drag — him
ff
 judgment-seat! Curst be he for this trans - gres - sion, — drag — him
ff
 judgment-seat! Curst be he for this trans - gres - sion, — drag — him
ff
 judgment-seat! Curst be he for this trans - gres - sion, — drag — him
ff
 judgment-seat! Curst be he for this trans - gres - sion, — drag — him
ff
 judgment-seat! Curst be he for this trans - gres - sion, — drag — him

wrath O — judge him not, In thy wrath O judge him not! God, have
 gods, — for - sake me not, help, ye gods, for - sake, for - sake me not! Woe! too
 is — dead - ly pale, see, her check is dead - ly pale. Ah! —
 to the — judg - ment - seat, lead me, lead me to the judgment-seat! Ha! to
 to — the judg - ment - seat, drag him a - way, a - way with him! Curst be
 speak — the si - lent lips, yea, — the si - lent lips do speak! In her
 ho - - va's aw - ful sight, drag him hence, a - way with him! Curst be
 to — the judg - ment - seat, drag him hence, a - way with him! Curst —
 to — the judg - ment - seat, drag him hence, a - way with him! Curst —
 to — the —
 to — the judg - ment - seat, drag him hence, a - way with him! Curst he
 to — the judg - ment - seat, drag him hence, a - way with him! Curst he

mercy, see my an - - guish! have mer - - cy, have mer - - cy, have mer - - cy! let
 far my pride hath led me! Woe! woe! woe!
 — what dread hath seized up - on her, O terror, O terror, O ter - - ror!
 die is all my long - - ing, lead me, lead me, lead to the
 he for this trans-gres-sion, let him perish, let him perish, let him perish! ha,
 paleness is con - fes - sion, in her paleness is read con - - fes-sion,
 he for this trans-gres - sion, drag him, drag him, drag him! ha,
 — be he for this transgression, let him perish, let him perish, let him per - ish!
 — he he for this transgression, let him perish, let him perish, let him per - ish!
 Ten. I.
 he for this trans-gression, let him perish, let him perish! ha! drag him be -
 Ten. II.
 he for this trans-gres - - sion, drag him, drag him, drag him! ha!
 he for this trans-gres - - sion, drag him, drag him, drag him! ha!

The musical score is written for a dramatic scene, featuring vocal and piano parts. The key signature is B-flat major (two flats). The tempo and mood are indicated by the lyrics and the dramatic nature of the music. The score includes a variety of musical notations, including treble and bass staves, clefs, and various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in English and are interspersed with the musical notation. The score is divided into several systems, each containing multiple staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The third system includes a vocal line and a piano accompaniment. The fourth system includes a vocal line and a piano accompaniment. The fifth system includes a vocal line and a piano accompaniment. The sixth system includes a vocal line and a piano accompaniment. The seventh system includes a vocal line and a piano accompaniment. The eighth system includes a vocal line and a piano accompaniment. The ninth system includes a vocal line and a piano accompaniment. The tenth system includes a vocal line and a piano accompaniment. The eleventh system includes a vocal line and a piano accompaniment. The twelfth system includes a vocal line and a piano accompaniment. The thirteenth system includes a vocal line and a piano accompaniment. The fourteenth system includes a vocal line and a piano accompaniment. The fifteenth system includes a vocal line and a piano accompaniment. The sixteenth system includes a vocal line and a piano accompaniment. The seventeenth system includes a vocal line and a piano accompaniment. The eighteenth system includes a vocal line and a piano accompaniment. The nineteenth system includes a vocal line and a piano accompaniment. The twentieth system includes a vocal line and a piano accompaniment. The twenty-first system includes a vocal line and a piano accompaniment. The twenty-second system includes a vocal line and a piano accompaniment. The twenty-third system includes a vocal line and a piano accompaniment. The twenty-fourth system includes a vocal line and a piano accompaniment. The twenty-fifth system includes a vocal line and a piano accompaniment. The twenty-sixth system includes a vocal line and a piano accompaniment. The twenty-seventh system includes a vocal line and a piano accompaniment. The twenty-eighth system includes a vocal line and a piano accompaniment. The twenty-ninth system includes a vocal line and a piano accompaniment. The thirtieth system includes a vocal line and a piano accompaniment. The thirty-first system includes a vocal line and a piano accompaniment. The thirty-second system includes a vocal line and a piano accompaniment. The thirty-third system includes a vocal line and a piano accompaniment. The thirty-fourth system includes a vocal line and a piano accompaniment. The thirty-fifth system includes a vocal line and a piano accompaniment. The thirty-sixth system includes a vocal line and a piano accompaniment. The thirty-seventh system includes a vocal line and a piano accompaniment. The thirty-eighth system includes a vocal line and a piano accompaniment. The thirty-ninth system includes a vocal line and a piano accompaniment. The fortieth system includes a vocal line and a piano accompaniment. The forty-first system includes a vocal line and a piano accompaniment. The forty-second system includes a vocal line and a piano accompaniment. The forty-third system includes a vocal line and a piano accompaniment. The forty-fourth system includes a vocal line and a piano accompaniment. The forty-fifth system includes a vocal line and a piano accompaniment. The forty-sixth system includes a vocal line and a piano accompaniment. The forty-seventh system includes a vocal line and a piano accompaniment. The forty-eighth system includes a vocal line and a piano accompaniment. The forty-ninth system includes a vocal line and a piano accompaniment. The fiftieth system includes a vocal line and a piano accompaniment. The fifty-first system includes a vocal line and a piano accompaniment. The fifty-second system includes a vocal line and a piano accompaniment. The fifty-third system includes a vocal line and a piano accompaniment. The fifty-fourth system includes a vocal line and a piano accompaniment. The fifty-fifth system includes a vocal line and a piano accompaniment. The fifty-sixth system includes a vocal line and a piano accompaniment. The fifty-seventh system includes a vocal line and a piano accompaniment. The fifty-eighth system includes a vocal line and a piano accompaniment. The fifty-ninth system includes a vocal line and a piano accompaniment. The sixtieth system includes a vocal line and a piano accompaniment. The sixty-first system includes a vocal line and a piano accompaniment. The sixty-second system includes a vocal line and a piano accompaniment. The sixty-third system includes a vocal line and a piano accompaniment. The sixty-fourth system includes a vocal line and a piano accompaniment. The sixty-fifth system includes a vocal line and a piano accompaniment. The sixty-sixth system includes a vocal line and a piano accompaniment. The sixty-seventh system includes a vocal line and a piano accompaniment. The sixty-eighth system includes a vocal line and a piano accompaniment. The sixty-ninth system includes a vocal line and a piano accompaniment. The seventieth system includes a vocal line and a piano accompaniment. The seventy-first system includes a vocal line and a piano accompaniment. The seventy-second system includes a vocal line and a piano accompaniment. The seventy-third system includes a vocal line and a piano accompaniment. The seventy-fourth system includes a vocal line and a piano accompaniment. The seventy-fifth system includes a vocal line and a piano accompaniment. The seventy-sixth system includes a vocal line and a piano accompaniment. The seventy-seventh system includes a vocal line and a piano accompaniment. The seventy-eighth system includes a vocal line and a piano accompaniment. The seventy-ninth system includes a vocal line and a piano accompaniment. The eightieth system includes a vocal line and a piano accompaniment. The eighty-first system includes a vocal line and a piano accompaniment. The eighty-second system includes a vocal line and a piano accompaniment. The eighty-third system includes a vocal line and a piano accompaniment. The eighty-fourth system includes a vocal line and a piano accompaniment. The eighty-fifth system includes a vocal line and a piano accompaniment. The eighty-sixth system includes a vocal line and a piano accompaniment. The eighty-seventh system includes a vocal line and a piano accompaniment. The eighty-eighth system includes a vocal line and a piano accompaniment. The eighty-ninth system includes a vocal line and a piano accompaniment. The ninetieth system includes a vocal line and a piano accompaniment. The ninety-first system includes a vocal line and a piano accompaniment. The ninety-second system includes a vocal line and a piano accompaniment. The ninety-third system includes a vocal line and a piano accompaniment. The ninety-fourth system includes a vocal line and a piano accompaniment. The ninety-fifth system includes a vocal line and a piano accompaniment. The ninety-sixth system includes a vocal line and a piano accompaniment. The ninety-seventh system includes a vocal line and a piano accompaniment. The ninety-eighth system includes a vocal line and a piano accompaniment. The ninety-ninth system includes a vocal line and a piano accompaniment. The hundredth system includes a vocal line and a piano accompaniment.

him not thing an - - ger feel!

ye gods, with aid be near!

see, — how dead - - - ly pale her cheek!

judg - - - ment - seat!

drag him to the judg - - - ment - seat!

and the mute lips loud - ly speak!

drag him to the judgment-seat!

drag him to the judg - - - ment - seat!

drag him to the judg - - - ment - seat!

fore — the judg - - - ment - seat!

drag him to the judg - - - ment - seat!

Bass I.

drag him to the judg - - - ment - seat!

Bass II.

drag him to the judgment-seat!

8

ff *sf* *f*

Your de-lu-sion I ab-hor! This my god-dess
sf

I a-dore!
cresc.

Sulamith.

Saba.

Let him not thine an-ger feel,

Astaroth.

O ye gods, with aid be near,

Assad.

See, how pale, how pale her cheek,

Baal-Hanan.

To the judg-ment-seat!

Solomon.

Drag him hence,

a-way with him!

drag him

Highpriest.

And the mute lips

loud-ly speak,

and the

Sopr.

Drag him hence,

a-way with him!

drag him

Alt. Curst

be he for this trans-gression,

a-way with him!

Curst

be

Ten.

Curst be he for this trans-gression,

a-way with him!

Curst

be

Bass.

Curst be he for this trans-gres-sion,

Drag him hence,

a-way with him,

drag him

let him not thine an - ger feel! God! have mer - cy!

O ye gods, with aid be near! Woe! too far my

see, how pale, how pale her cheek! Ah! what dread hath

I fol - low you! To die is

hence, a - way with him! Curses up - on him for

mute lips loud - ly speak!

hence, a - way with him! Curses up - on him for

he for this trans - gres - sion, a - way with him! Curst he he - for

he for this trans - gres - sion, a - way with him! Curst he he - for

Curst he he for this trans - gres - - sion! Curst he

hence, a - way with him! Curses up - on him for

f *f* *ff* *f*

see my an - guish, let him not, let him not, let him not thine
pride hath led — me help, ye gods, help, ye gods, help, ye gods,
seized up — on — her! see, how pale, see, how pale, see, how pale, how
all my long - ing!

his great trans - gression, drag him hence, drag him hence, drag him
Loud - ly speak the si - lent lips, loud - ly
his great trans - gression in Je - ho - - vah's aw - - ful

this trans - ges - sion, drag him hence, drag him hence, drag him hence, a -
this trans - ges - sion, drag him hence, drag him hence, drag him hence, a -
he — for this trans - gression, drag him hence, drag him hence, drag him
his great trans - gression, drag him hence, drag him hence, drag him

an - ger feel, let him not thine an - ger feel, let him not thine an - ger feel,
leave me not, help, ye gods, for-sake me not, help, ye gods, for-sake me not,
pale her cheek, see, how pale, how pale her cheek, see, how pale, how pale her cheek,
hence, a-way with him, drag him hence, a-way with him, drag him hence,
speak the si - lent lips, loud - ly speak the si - - - lent lips,
sight, in Je - ho - - vah's aw - - ful sight,
way with him, drag him hence, a-way with him, drag him hence, a-way with him,
way with him, drag him hence, a-way with him, drag him hence, a-way with him,
hence, a-way with him, drag him hence, a-way with him, drag him hence,
hence, a-way with him, drag him hence, a-way with him, drag him hence,

O judge him not — in thy wrath, O judge him not — in thy wrath, let him not

O ye — gods, with aid be near, O ye gods, with aid be near, O ye

see, how dead-ly pale her cheek, see, how dead-ly pale her cheek, see, how

drag him to the judgment-seat, drag him to the judgment-seat, drag him

loud-ly speak the si-lent lips, loud-ly speak the si-lent lips, loud-ly

drag him to the judgment-seat, drag him — to the judgment-seat, drag him —

drag him to the judgment-seat, drag him — to the judgment-seat, drag him —

drag him to the judgment-seat, drag him to the judgment-seat, drag him

drag him to the judgment-seat, drag him — to the judgment-seat drag him —

drag him to the judgment-seat, drag him — to the judgment-seat, drag him —

thine an-ger feel! *ff* O save him!

gods, with aid be near! *ff* O ter - - ror!

dead-ly pale her cheek! *ff* O ter - - ror!

I per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

speak the si-lent lips! *ff* I'll save him!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

mf *ff* *mf*

[illegible]

Moderately.

(Baal-Hanan advances with the guards.)

Tempo I.

ff

save him!

save him!

save him!

per - - - ish!

Let him per - - - ish!

me! The King him-self his judgewill be!

Let him per - - - ish!

Let him per - - - ish!

Let him per - - - ish!

Let him per - - - ish!

Let him per - - - ish!

Moderately.

Tempo I.

Let him per - - - ish!

(The priests let Assad go. Baal-Hanan and the guards advance. The Queen attempts to go to Assad. Solomon, stepping between, majestically repels her. Sulamith falls at the feet of the King and embraces his knee.

The priests raise their hands threateningly.)

(The curtain falls quickly.)

THIRD ACT.

Ballet-music.

Moderately fast. ♩ = 160.



Curtain rises: (Banqueting-hall, brilliantly lighted and adorned with flowers. The portico proper, 2 wings deep, can be shut off by a heavy, dark curtain. In the rear are seen cupboards, cup-bearers are carrying dishes and drinking cups. The entire hall is filled with women of the harem; dancing bayaderes with goblets and garlands.)



Moderately. ♩ = 116.





This page contains six systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a piano (*p*) dynamic marking. The second system features a forte (*f*) marking. The third system includes a piano (*p*) marking. The fourth system has a piano (*p*) marking. The fifth system is marked *atempo* and includes a piano (*p*) marking and a *rit.* (ritardando) instruction. The sixth system features a piano (*p*) marking.

The notation is written for a piano, with a treble clef and a bass clef. The music is in a key of three sharps (F#, C#, G#). The piece is marked *atempo* (ad libitum) in the fifth system.



This page contains seven systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as dynamics, articulation, and complex rhythmic patterns.

- System 1:** Treble clef has a series of eighth-note chords. Bass clef starts with a forte (*ff*) dynamic and features chords with 'x' marks indicating staccato or similar articulation. A *dim.* (diminuendo) marking appears over the final two measures.
- System 2:** Treble clef continues with eighth-note chords. Bass clef features a piano (*p*) dynamic and continues with staccato chords.
- System 3:** Treble clef has chords with staccato marks. Bass clef has a *fz* (forzando) dynamic marking.
- System 4:** Treble clef features sixteenth-note runs. Bass clef has chords with staccato marks.
- System 5:** Treble clef features sixteenth-note runs. Bass clef has chords with staccato marks.
- System 6:** Treble clef features sixteenth-note runs. Bass clef has chords with staccato marks.
- System 7:** Treble clef features sixteenth-note runs. Bass clef has chords with staccato marks.

This page contains seven systems of musical notation for a piano piece. The key signature is four sharps (F#, C#, G#, D#). The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- ff* (fortissimo) at the beginning of the first system.
- f* (forte) in the first system.
- p* (piano) in the second system.
- Ad.* (Adagio) in the second system.
- f* (forte) in the third system.
- dim.* (diminuendo) in the fourth system.
- pp* (pianissimo) in the fifth system.
- mf* (mezzo-forte) in the sixth system.
- Rit.* (Ritardando) in the sixth system.

There are also some symbols: a star symbol in the second system and a triangle symbol in the third system.

Musical score for piano, measures 1-16. The score is in G major (one sharp) and 3/4 time. It features a complex, flowing melody in the right hand with many triplets and slurs, and a more rhythmic accompaniment in the left hand. Dynamics include *cresc.* and *f*. There are also markings for *3* (triplet) and *4 2* (quadruplet).

Allegretto.

Musical score for piano, measures 17-24. The score changes to B-flat major (two flats) and 3/4 time. The tempo is marked *Allegretto*. The right hand has a melody with many slurs and ties, while the left hand has a steady eighth-note accompaniment. Dynamics include *stacc.*, *p dolce*, and *5* (fingerings). There are also markings for *8* (octave) and *tr* (trill).

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of one flat (B-flat) and includes various musical notations such as trills, crescendos, and dynamic markings.

- System 1:** Features trills in the right hand and a crescendo in the left hand. The right hand ends with a *dim.* marking.
- System 2:** Includes a *p* (piano) marking and a crescendo in the left hand. The right hand features trills.
- System 3:** Includes a *broadly* marking and a *f* (forte) marking in the left hand. The right hand features trills.
- System 4:** Includes a *p* (piano) marking in the left hand. The right hand features trills.
- System 5:** Includes a *p* (piano) marking in the left hand. The right hand features trills.
- System 6:** Includes a *ritard.* (ritardando) marking in the left hand. The right hand features trills.

The notation is written in a key signature of one flat (B-flat) and includes various musical notations such as trills, crescendos, and dynamic markings.

(A girl closely wrapped in a veil, which also forms a part of her upper dress, playfully drives before her an imaginary bee, now showing great fear of it, now driving it away with the end of her veil. The signs of fear increase, as if the bee were more closely pursuing her. All at once she stands still, in a great fright; the bee has (seemingly) got into her clothing, she tries in vain to free herself from it, and quickly and dexterously disentangles herself from her veil, which she casts away from her. The bee remains in the veil; she breathes again. With graceful motions dances round the veil, which after a while she raises carefully from the ground, the bee escapes. In great haste she again closely wraps herself in the veil, and the performance is repeated. At last, continually retreating before the bee and driving it away, she dances off the stage. The whole should be executed with grace and elegance, partly mimicking, partly dancing.)

Allegretto. $\text{♩} = 104$.

The musical score is written for piano and consists of six systems of staves. The first system is marked "Allegretto. $\text{♩} = 104$." and includes a piano (*p*) dynamic marking. The score features a mix of treble and bass clefs across the systems. The music includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p* and *stacc.* The notation is detailed, with many slurs and accents. The final system ends with a double bar line and a small asterisk-like symbol.

This page contains seven systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The music features a variety of textures, including dense chords, arpeggiated figures, and flowing melodic lines.

Key musical elements and markings include:

- Dynamic markings:** *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), and *f* (forte).
- Articulation:** Slurs, accents, and a triplet of eighth notes in the final system.
- Structure:** The piece is divided into sections by repeat signs and fermatas. The final system concludes with a strong *f* (forte) dynamic.

This page contains seven systems of musical notation for piano. The key signature is one sharp (F#). The notation includes various musical elements such as dynamics, articulation, and performance instructions.

- System 1:** Treble clef has a whole rest. Bass clef starts with a half note G2, followed by a half note F#2. Then, a fortissimo (*f*) chord of F#3, G#3, and A#3 is played for two measures. The system ends with a descending eighth-note scale in the bass.
- System 2:** Treble clef has whole rests. Bass clef plays a continuous eighth-note scale starting on C2, marked piano (*p*). The system ends with the instruction *stacc.* (staccato).
- System 3:** Treble clef has a half note F#4 with an accent (>) and a fermata. Bass clef continues the eighth-note scale.
- System 4:** Treble clef has a half note G#4 with an accent (>) and a fermata. Bass clef continues the eighth-note scale.
- System 5:** Treble clef has a half note A#4 with an accent (>) and a fermata. Bass clef continues the eighth-note scale.
- System 6:** Treble clef has a half note B4 with an accent (>) and a fermata. Bass clef continues the eighth-note scale.
- System 7:** Treble clef has a half note C5 with an accent (>) and a fermata. Bass clef continues the eighth-note scale.

Additional markings include a *tr.* (trill) on the first measure of the seventh system in the treble clef, and a *tr.* (trill) on the first measure of the eighth system in the treble clef.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation is dense, with many accidentals (sharps, flats, naturals) and complex harmonic textures. Dynamics include *sf* (sforzando), *f* (forte), and *dim.* (diminuendo). The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.



(The gestures of fear are more frequent.)



(The bee has seemingly got inside; she quickly disengages herself from the veil)



and throws it to the ground. Her motions express joy and calmness.)



(The other maidens with garland and veil mingle gradually in her dance.)

Moderately fast. ♩ = 120.



This page contains six systems of musical notation for piano, written in a key with four flats (B-flat, E-flat, A-flat, D-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a melody in the right hand and a bass line in the left hand. The right hand has a series of eighth notes and a half note. The left hand has a series of eighth notes and a half note.
- System 2:** The right hand has a series of eighth notes and a half note. The left hand has a series of eighth notes and a half note. A *rit.* (ritardando) marking is present in the right hand.
- System 3:** The right hand has a series of eighth notes and a half note. The left hand has a series of eighth notes and a half note. A *p* (piano) marking is present in the right hand.
- System 4:** The right hand has a series of eighth notes and a half note. The left hand has a series of eighth notes and a half note. A *cresc.* (crescendo) marking is present in the right hand.
- System 5:** The right hand has a series of eighth notes and a half note. The left hand has a series of eighth notes and a half note. A *Broadly...* marking is present in the right hand.
- System 6:** The right hand has a series of eighth notes and a half note. The left hand has a series of eighth notes and a half note. A *dim.* (diminuendo) marking is present in the right hand.

p dim. *dim.*

(She tugs nervously and cautiously at the veil.)

Moderately.

Tempo I. (Bee - dance.)

p *p* *p cresc.*

(With a violent pull she raises the veil, the bee flies out, and she quickly wraps herself in the veil again.
The other maidens flee back.)

fp *p*

stacc.

This page of musical notation is for a piano piece, likely in the key of D major (one sharp, F#). It consists of seven systems of staves, each with a treble and bass clef. The notation includes a variety of musical elements:

- System 1:** Features a complex chordal texture in the treble and a steady eighth-note arpeggio in the bass.
- System 2:** Includes a *din.* (diminuendo) marking over a melodic line in the treble, while the bass continues with an arpeggio.
- System 3:** Shows a more active treble part with eighth-note runs and a consistent bass arpeggio.
- System 4:** The treble part features a melodic line with some rests, while the bass maintains the arpeggiated pattern.
- System 5:** The treble part has a more complex, possibly syncopated melody, and the bass continues with the arpeggio.
- System 6:** The treble part has a melodic line with some grace notes, and the bass continues with the arpeggio.
- System 7:** The final system shows a more complex treble part with some triplets or sixteenth-note patterns, and the bass continues with the arpeggio.

Dynamic markings include *ff* (fortissimo) in the fifth system and *dim.* (diminuendo) in the second system. The notation is written in a clear, professional style with standard musical symbols.

This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system shows a complex melodic line in the treble staff with many accidentals and a steady eighth-note accompaniment in the bass staff.

The second system continues the melodic development in the treble staff, with some notes beamed together, while the bass staff maintains its rhythmic pattern.

The third system features a more active treble staff with frequent sixteenth-note passages, and the bass staff continues with eighth notes.

The fourth system shows a change in the bass staff's rhythm to sixteenth notes, while the treble staff has longer note values.

The fifth system begins with a piano (*p*) dynamic marking. The treble staff has sustained chords, and the bass staff has a more active line.

The sixth system includes a crescendo (*cresc.*) marking. The treble staff has sustained chords, and the bass staff continues with its rhythmic pattern.

The seventh system concludes with a fortissimo (*ff*) dynamic marking in the bass staff and a decrescendo (*dim.*) marking in the treble staff.

p

cresc. sempre

dim.

pp

The musical score consists of six systems, each with a treble and bass staff. The key signature is four flats (B-flat major or D-flat minor). The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system features a more complex texture with sixteenth-note patterns in the right hand. The fourth system includes a crescendo marking (*cresc. sempre*) and a fermata in the bass. The fifth system continues the dense texture. The sixth system concludes with a decrescendo (*dim.*) and a pianissimo (*pp*) dynamic, ending with a double bar line.

Bacchanale.

Moderately fast. ♩ = 160.

ff Sopr. I

Ech - - o, ech - - o thro' the wel - -

ff Sopr. II

Ech - - o, ech - - o thro' the wel - -

ff Alto.

Ech - - o, ech - - o thro' the wel - -

Moderately fast. ♩ = 160.

8

W. *

kin, songs of rev - 'ling, joy - ous

kin, songs of rev - 'ling, joy - ous

kin, songs of rev - 'ling, joy - ous

8

dance, rend the sky with sweet

dance, rend the sky with sweet

dance, rend the sky with sweet

8

ac - - cord, rend the sky with

ac - - cord, rend the sky with

ac - - cord, rend the sky with

sweet ac - - cord. For thus will,

sweet ac - - cord. For thus will,

sweet ac - - cord. For thus will,

by fes - - tal pa - - geant, to

by fes - - tal pa - - geant, to

by fes - - tal pa - - geant, to

his roy - - al guests pay hon - - or

his roy - - al guests pay hon - - or

his roy - - al guests pay hon - - or

s

This system contains the first vocal entries for three voices (Soprano, Alto, and Tenor) and the beginning of the piano accompaniment. The lyrics are "his roy - - al guests pay hon - - or". The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Sol - - o - - mon, of earth

Sol - - o - - mon, of earth

Sol - - o - - mon, of earth

cresc.

cresc.

cresc.

s

This system continues the vocal lines and piano accompaniment. The lyrics are "Sol - - o - - mon, of earth". The piano part includes a crescendo marking (*cresc.*) and a section marked *s* (sforzando), indicating a change in dynamics and intensity.

the lord!

the lord!

the lord!

ff

ff

ff

This system concludes the vocal entries and piano accompaniment. The lyrics are "the lord!". The piano part features a forte (*ff*) dynamic and a section marked *s* (sforzando), indicating a change in dynamics and intensity.

Lively.

[illegible]

Lively.

Lively.

The musical score is written for a piano in 2/4 time. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat). The tempo is marked 'Lively.' The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides harmonic support with chords and single notes. The piece is divided into measures by vertical bar lines.

The image shows a musical score for a song titled "The Flowers of the Field". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in 2/4 time, key of B-flat major (two flats), and consists of 16 measures. The lyrics are: "a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!". The piano part is written in the right hand, and the vocal parts are written in the left hand. The score is arranged in a system with four staves for the voices and one staff for the piano accompaniment. The piano part begins with a treble clef and a key signature of two flats. The vocal parts begin with a bass clef and a key signature of two flats. The lyrics are written below the vocal staves. The piano part is written in the right hand, and the vocal parts are written in the left hand. The score is arranged in a system with four staves for the voices and one staff for the piano accompaniment. The piano part begins with a treble clef and a key signature of two flats. The vocal parts begin with a bass clef and a key signature of two flats. The lyrics are written below the vocal staves. The piano part is written in the right hand, and the vocal parts are written in the left hand.

p

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

[illegible]

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

f

ff

The Quarter-notes somewhat faster.
(beat alla breve.)

Musical score for piano, measures 1-24. The score is in 3/4 time with a key signature of one flat. It features a complex texture with many chords and moving lines. Dynamics include *f*, *dim.*, *p*, *pp*, and *ppp*. Tempo markings include *a tempo*.

(The queen of Saba, most richly attired, enters rapidly through the midst; Solomon follows her. The dancers retire as far as the arch.)

Musical score for piano, measures 25-32. The score continues the previous section with a key change to 3/4 time and a key signature of two flats. Dynamics include *ff*, *energetically*, *p rit.*, and *p*.

Scene II.

Moderately. $\text{♩} = 92$.
Solomon.

The ban - quet dost thou leave? Dost thou not like my feast? *tenderly*

Speak! whence this cloud up - on thy coun - tenance?

(with an imperious sign to the dancers) Let dance and music han - left hand - - ish it! (The corps of dancers rush quickly forward.) *Tempo I.*

Saba. (The dancers recede. The curtains are drawn.) *Recit.* (hesitating) E - nough! By so great splendor I'm entranced, and yet -

Solomon. What, sovereign la - dy, wilt thou? *Fast.*

Tempo I. Saba.

Solomon.

Wilt thou one sole pe - ti - tion grant me? The half of my do -

rit. *dim.*

Saba.

Solomon. Saba. (softly)

main! Too much! 'tis but a passing whim of mine, 'tis naught. Speak! To that youth grant

f *p* *p*

par-don, who to the fu - ry of thy priests is vic - tim! Fast.

CRASH. *ff*

Solomon. (stepping back)

Saba. (softly)

What! Assad? Assad is his name? So then! for As - sad I en - treat.

free *ad lib.* *fast*

Solomon.

Moderately.
(gravely)

Not mine's the life of that blas - phem - er, by

dim. *pp rit.* *p*

*somewhat slower*Saba. *slower*

jas - tice it is claimed as its own! The roy - al

pp *dim.*

Solomon.

Saba. *proudly*

hand, which can give all things, this tri - fle yet re - fus - eth me! What's he to thee? What's he to me?

*(scornfully)**♩ = 100*

He's naught, scarce know I how to name him! Yet all things!

p *not dragging, flowing* *p legato*

If thou wilt as - sure me, that to thy guest thou hast good

p *dim.*

will, that thou to me dost bear good will

p

(coaxingly)

for - give him! Beggest it thou of

me? He in that dread hour fixed his

gaze on thee, 'twas

cresc.

broader

thine from his sad fate to save him, yet to thy heart naught was he but a

p

stran - - - ger, yet to thy heart he was a stran - - - ger

all

Saba.
on-ly! Ha! My first re-quest thou

dost not heed, thou dost not heed! *faster*
pp *f* *acceler. rit.*

Shouldst
p *f* *acceler.* *pp rit.* *f*

Slow, yet not dragging. ♩ = 92. (grandly)
thou de-sire of me a fa-vor, een of my crown the
pp *p* *dim.*

gem most bright, all that I have, to thee I'd of-fer,
p *p* *p*

to give thee but one day's de-light, to thee I'd of-fer all I

with great warmth

have, to give thee but one day's de-light. A wo-man, who, as suit-or, must

tram-ple on her pride, canst thou repel thus cold-ly, nor does thy heart thee

chide, canst thou re-pel thus cold-ly, nor does thy heart thee

*quietly again
tenderly*

chide? Ah! Shouldst thou de-sire of
Solomon. Tempt me not with those sweet accents.

me a fa - vor, e'en of my crown the gem most
where with thou didst his heart en - snare! Ha! tempt me not, ha! tempt me
bright, all that I have, to thee I'd of - fer,
not, mine ear I close to sin - ful prompt - ings,
to give thee but one day's de - light, to thee I'd
I of thy art - ful plan am ware, I of thy art - ful plan am ware! Mine
of - fer all I have, to give thee but one day's de - light!
ear I close to sin - ful promptings, I of thy art - ful plan am ware!

p
 All that I have, to thee I'd of - fer, to give thee but one day's de - light,
p
 I close mine ear to sin - ful prompt - ings,

rit.
 to give thee but one day's de - light!
rit.
 I of thy art - ful plan am ware!

p *f* *dim.* *pp*

Fast. *Saba.* *tenderly, hesitating* *with decision*
 Once more, then, be he who he may I beg thee, bid thee!

(The Ring, whose face was averted, turns, at the word "bid" quickly towards the Queen.)
 Set him free!

(Greatly agitated, he passes before her, his face averted.)
 He's

a tempo

dumb! O shame, O bit - ter pain! With rage I

quieter by degrees

burn, my heart will burst!

f

(behind the scenes)

p

Solomon. (courteously)

pray, re -

turn un - to the ban - - quet, it waits for thee,

re-turn, O Queen!

f *ff*

The quarter-notes somewhat slower. ♩=120.
Saba (passionately).

O hit - - - ter scorn, that he - - - should slight me!

f

all hope is ban - - - ished from my

f

breast!

ff *p*

(She advances, proudly erect, to Solomon.)

(with suppressed voice)

So lit - - - tle dost thou prize my fa - - - vor? Mockst - - - thou at

p

Sa - ba's Queen, thy guest!

Think well, think well, thou haugh-ty

mon - arch, who's slight - ed by thy stern de -

cree!
somewhat faster

Thou shall yet rue the

fa - - tal mo - ment, in which thou heardst me plead with thee. When thou me

here re - - turn - ing seest, haugh - ty prince, then shalt thou trem - ble.

Solomon

then, haugh - - ty prince, then shalt thou

fear not thy threat - - nings, I fear not thy

trem - ble, the hour of ven - - geance draw - - eth nigh,

threat - - nings.

when Sa - ba's i - ron lances shiv - er, when Zi - on's throne to ru - in

p *f* *p* *p* *cresc.* *cresc.* *cresc.*

sinks, then trem - ble, thou haugh - - - ty prince!

(Somewhat faster.)

Solomon. Hear this my oath, in af - ter days thou shalt sure - ly see me
The God, who hath my thrones es - ta - blished, re - quires of all men

come - a - gain. Then, haugh - ty prince,
truth and light: the torch by gloom - - - y night en - kin - dled

then, haugh - - ty prince, then shalt thou
goes out, en - - dur - ing not his sight. Thy

trem - ble, when Sa - ba's i - ron lan - ces shiv-er,
threats do not make me trem - - ble, thoult find me

cresc.

and Zi - - on's throne to ru - - in sinks.
for the fray pre - - pared.

cresc. *ff*

Saba. Fare-well!

ff *p dim.* *pp* *ff*

Ye gods, now lend your aid:

f

Cost what it will, I'll set him free! (rushes out.)
 Solomon.

Go thy way!

ff *dim.*

Scene III.

(Solomon alone, afterwards Baal-Hanan.)

p *dim.* *pp*

gradually slower
 Solomon.

Thou hast thy-self un-masked, thou hyp-o-crite, who thrice hast him in-

pp

veigled. Be-gone!

faster *f* *rit.*

a tempo
Moderately.

And thou, my Assad, can I thee de - liv - er? No, thou a - lone thy-self canst

re - sue. If thou wilt break the charm - er's fet - ters, thy

with warmth
crime shall free - ly par - doned be, thy crime shall free - ly par - doned be.

Somewhat slower and solemnly. $\text{♩} = 92$.
Baal-Hanan.

The sen - tence is pro - nounced, the life of the blas -

pho - mer is for - fei - ed. 'Tis thine a - lone to

par-don.
Solomon.

Let As - sad be brought to me!

Solomon.

Chorus (still behind the scenes). What mean the mourn - - ful sounds?

Sopr. *mf*

Alti. Weep ye, Sa-lem's daugh-ters, weep a - loud.

Weep ye, Sa-lem's daugh-ters, weep a - loud.

Baal-Hanan.

Su - la-mith's el-e-gy; she begs thy face to see.

The bride of glad - - ness is the bride of woe.

Ten. The bride of glad - - ness is the bride of woe.

Bassi. The bride of glad - - ness is the bride of woe.

The bride of glad - - ness is the bride of woe.

Solomon.

She here will find me.

O weep a - loud. Like

O weep a - loud. Like

O weep a - loud. Like

O weep a - loud. Like

Scene IV.

Baal-Hanan gives a sign, the curtain is drawn, Sulamith in a long, black veil surrounded by her playmates and a band of youths. (Exit Baal-Hanan)

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph - thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph - thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

waste. O weep a - loud!

waste. O weep a - loud!

waste. O weep a - loud!

waste. O weep a - loud!

pp *f*

Quite fast.
Solomon.

Speak, Su-lamith,

f *p*

(Sulamith advances alone, all others in the background.)

what dost thou wish to tell me?

p *f* *ten. rit. molto*

Sulamith.

a tempo
Quietly. $\text{♩} = \text{ss.}$

The hour which robb'd me of my love, was as it were my

p *f*

bur-ial: my tress-es cut I from my head, and donned the weeds of

mourn- ing. To God alone henceforth I live, and far away with-

draw - - ing, I will, in ho - ly sol - i-tude, in ho - ly sol - i-tude will

I a - hide, my youth de - ploring, my hap-less youth de -

Somewhat slower.

ploring. (Overcome with grief, she turns her face from the King, weeping and covers it with her hands.)

Yet, ere I to the vale of death, to end - less peace re -

treat, for the last time let me once more, my King—embrace thy feet, I'd

Animato.
fain—embrace thy feet. O let him, by thy sov'reign pow'r, his

free - dom, Sire, re - cov - er, O save my wretched lov - er's life, —

O save my wretched lov - er's life, — and hap - py shall my death be, and

Slower. $\text{♩} = 80.$

Chorus.

Sopr. hap - py shall my death he, hap - - py
(The chorus advancing somewhat.) *p* *cresc.*

Alt. O let him, by thy sov'reign pow'r, his

Ten. I. *p* *cresc.* *p*

Ten. II. O let him, by thy sov' - reign pow'r, his free - dom, Sire,

Bass. *p* *cresc.* *p*

O let him, by thy sov' - - reign pow'r, his free - - dom,

Slower. $\text{♩} = 80.$

shall my death he! O save my wretched lov - er's life. *p*

free - - dom re - cov - - er, save her wretch - ed lov - - er's life. *p*

Save her wretch - ed lov - - er's life. *p*

re - cov - - er, save her wretch - ed lov - - er's life. *p*

Sire, re - cov - - er, save her wretch - ed lov - - er's life. *p*

Sire, re - cov - - er, save her wretch - ed lov - - er's life. *p*

cresc. *p*

let him, by thy sov'reign pow'r, his free - dom, Sire, re -

p *cresc.*

cov - er, O save my wretched lov - er's life, and

cresc. *cresc.*

hap - py shall my death be, and hap - py shall my death be,

f rit. *a tempo* *dim.* *ritard.*

f rit. *a tempo* *p* *dim.* *pp ritard.*

Chorus.

Sopr. hap - py shall my death be, *p*

Alt. (The chorus advancing still more.) 'Tis

Ten. I. 'Tis thine a - lone to save him, 'tis

Ten. II. 'Tis thine *pp* a - lone to save him,

Bass I. *pp* Thou on - - -

Bass II. 'Tis thine *pp* a - - -

'Tis thine *pp* a - - -

pp *a tempo*

happy shall my
 thine a - lone to save him, 'Tis
 thine a - lone to save him, 'Tis
 'Tis thine a -
 ly
 lone to save him,
 lone to save
 death be.
 thine a - lone to save him,
 thine a - lone to save him,
 lone to save him,
 canst give par - - - don.
 tis thine a - lone to
 him,

p
let him, by

p
O let him, by thy sov - - reign pow'r,
save him
thou on - - - ly canst give

cresc.
thy sov - - reign pow'r, his

cresc.
sov - - reign pow'r, his

cresc.
let him, by thy sov - - - reign pow'r, his

cresc.
O let him, his

cresc.
par - - - don, O let him,

cresc.

cresc.
free - - - dom, Sire, his

Sopr. I.

Sopr. II.

Alto. *cresc.* O let him, by thy sov - - - reign pow'r,

free - - - dom, Sire, his freedom, Sire,

free - - - dom, his freedom, Sire, re - -

by thy sov - - - reign pow'r, his

by thy sov - - - reign pow'r, his

cresc.

cresc. sempre
free - - - dom re - - - cov - - - er,

cresc. sempre
by thy sov - - - reign pow'r, his free - - - dom, Sire, re -

cresc. sempre
his free - - - dom, Sire, re - - - cov - - - er, her

his freedom, Sire, re - - - cov - - - er, O save her lov - - - er's

cresc. sempre
re - - - cov - - - er, O save her wretch - - - ed

cov - - - er, O save her wretch - - - ed

cresc. sempre
free - - - dom re - - - cov - - - er, O

free - - - dom re - - - cov - - - er, O

cresc. sempre

Sopr. I.

cresc.

cov - - - er,

save her wretched lov - - ers life,

cresc.
wretched lov - ers life,

O save,

cresc.
life,

O save his life,

cresc.
lov - - - er's life,*cresc.*
life,*cresc.*
lov - - - er's life,*cresc.*
life,*cresc.*
save her wretch - - ed*cresc.*
lov - - - er's life,*cresc.*
save her wretch - - ed*cresc.*
lov - - - er's life,

Sulamith.

hap - - - py,

since

thou

a - - -

since

since

thou

a - - -

since

since

thou

a - - -

since

since

thou

a - - -

since

since

thou

a - - -

since

since

thou

a - - -

since

since

thou

a - - -

since

since

thou

a - - -

p *do* *py* *hap - py*

p lone canst save him, since

p lone canst save him, since

p lone canst save him, since

p lone canst save him, since

p lone canst save him, since

p lone canst save him, since

p lone canst save him, since

tempo

poco a poco cresce.

shall my

thou on - - - ly canst

thou on - - - ly canst

thou on - - - ly canst

thou a - - - lone canst

thou a - - - lone canst

thou a - - - lone canst

thou a - - - lone canst

thou a - - - lone canst

death

save

save

save

save

save

save

save

cresc.

cresc.

long hold

he! (Sulamith, choked with tears, and covering her face with her hands, has fallen at Solomon's knee.)

him! (The chorus kneel at the same time with Sulamith.)

him!

him!

him!

him!

him!

him!

him!

ff

Solomon.

p

Somewhat faster.

The veil is fal-ling from be-fore me, a happier

fu-ture see I dawn. (All rise slowly and quietly.)

Chorus.

Sopr. *pp* Hush! list in rev-er-en-tial si-lence.

Alti. *pp* Hush! list in rev-er-en-tial si-lence.

Ten. *pp* Hush! list in rev-er-en-tial si-lence.

Bassi. *pp* Hush! list in rev-er-en-tial si-lence.

(prophetically) (Sulamith stands gazing on the King in the most eager expectation.)

Be - hold, in des - - ert - sands a - far, near where a -

pp f Red. *

bide the ho - ly vir - gins, a palmtree,

f Red. *

lone and withered stands, to it shalt

f Red. *

thou di - rect thy jour - - - ney. The

f Red. *

storm - wind in its branches rus - - - tles, the evening sky with

f Red. *

pur-ple glows. The tem-pest o-ver, peace shall

lighten ou her and thee, and end your

Sulamith. Fare-well! to my bur-ial, my bur-

woes. *pp* *cresc.* *dim.* *p*

Sop. I. O weep a-loud, O weep a-loud, O weep

Sop. II. O weep a-loud, O weep a-loud, O weep

Alt. I. O weep a-loud, O weep a-loud, O weep

Alt. II. O weep a-loud, O weep a-loud, O weep

Ten. I. O weep a-loud, O weep a-loud, O weep

Ten. II. O weep a-loud, O weep a-loud, O weep

Bassi. O weep a-loud, O weep a-loud, O weep

ff *pp* *cresc.* *dim.* *p*

Chorus.

H. P. 540

cresc. *Slower.*

ial I go!

a - loud!

a - loud!

a - loud!

a - loud!

a - loud!

a - loud!

a - loud!

(The King, motioning to Sulamith to look to heaven for consolation, walks to the place of egress. There he turns again, profoundly moved, advances to Sulamith, with a look of deep sympathy, seizes both her hands, lays his hand on her head as if in benediction, then retires with signs of grief. Whilst Sulamith, who during the dumb-show has stood motionless and abstracted, and all the others are retiring, the curtain slowly falls.)

Slower.

Spiccato *cresc.*

dim.

(Here the curtain slowly falls.)

p *dim. sempre* *rit.* *pp*

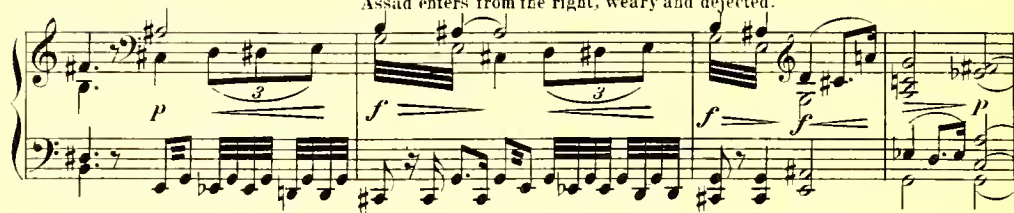
FOURTH ACT.

On the border of the desert. On the right, in the background, elevated, an asylum of holy virgins. On the left, in the foreground, a high, withered palm-tree.

Very slow and sustained. ♩ = 66. Curtain rises.

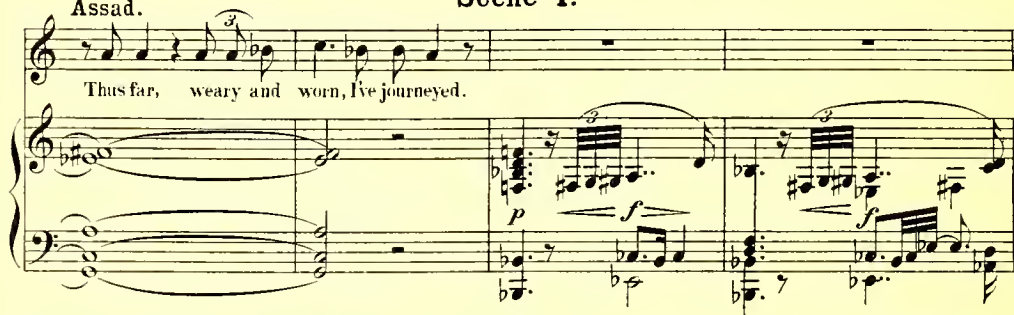


Assad enters from the right, weary and dejected.



Assad.

Scene I.



Thus far, weary and worn, I've journeyed.



From death — the roy-al sentence me hath freed,

and me ex-iled



in-to sol-i-tude.

Con-demned am I,

an out-cast, shunn'd of all men. By

guilty conscience sore op-press'd, I pray thee, give my weary breast thy peace, O God of com-pas-sion.

Scene II.

The Queen from the right. Twilight. Assad rapt in thought.

Somewhat faster.

Saba.

As-sad! As - - sad! (shuddering)

Assad.

Who calls me? Dis-appear, thou phantom.

$\text{♩} = 144.$

'Tis I! Thro' the desert path-way sought I

hence, I know thee not!

Quite fast.

pp

6

thee, led by love a - lone. My love, to thee so true and faith-ful, to me the

way to thee hath shown! *cresc.* O come, the camels here a - wait us, to Sa -

- ba's realms O fol-low me. *cresc. poco a poco* My

Saba. *more quietly* As - sad! thou my soul's dear i - dol!

Assad. *more quietly* Wilt thou a - gain de-lude and

fp. dim. *pp* Nay!

mock me, thou de - mon fair, whose slave I am!

Vivace. $\text{♩} = 160.$

Nay! no de - mon: see, with weep - - - ing, of thee for-giveness I im -

ple; my pride, which closed my lips in si - lence, my

cresc.

foolish pride I now ab - hor. (mysteriously) 'Twas I, 'twas

I that fond - ly clasped thee, that moon - lit night on Leb - a -

non; I, born a queen, to wield the sceptre,

mf

my-self as slave to thee do give, thy love a-lone can still my

long - ing, thy love a-lone can still my long - - - ing,

a-part from thee I can not live, thy love a-lone can

still my long - ing, a-part from thee I can - - not live!

cresc. *sfz* *p*

Assad.

gradually slower

Leave me! thou shalt no more be - guile me, I trust no more thy

Slow. $\text{♩} = 80$.

(with deep feeling)

Saba.

With my fond love will I re - pay thee, so

speeches fair.

Slow.

rich, so full he - yond compare, — with my fond love will I repay thee, so

rich, so full he - yond compare, — with my fond love will I repay thee, so

rich, so full he - yond compare, — he - yond compare.

Somewhat faster.

As - sad, see, the flames of pas - sion in my bos - - om

Well know I these flames of pas - sion, fa - tal source of

Somewhat faster.

fiercely glow, — can my love bring condem - na - tion, can true love no

all my woe. Lest they be my con - demna - tion, let me, Lord, no

with increasing warmth

cresc.

pit - - y know? Give ear to me, give ear to me! See, my tears for

pit - y know, — let me, Lord, no pit - - y know. A way, —

with ever increasing

cresc.

there are flow - ing. blood my lov - - ing heart doth shed. — My

leave me, leave me!

warmth

As - - - sad, I love but thee.

ff *sf*

at thy feet will I im - plore thee. fill my As -

r. h. *r. h.* *l. h.*

f (falls on her knees) *Assad.*

- - - sad par - dons me. A-way! ah me!

f *ff*

how I tremble! fiercely quiv - er each nerve.

rit. *Saba.*

Somewhat slower. ♩ = 96.
(very tenderly)

come! near by a nook I'll show thee, pleas - ant and sha - dy,

ppp

still_ and lone, there, by my lips, shall love's ar -

ea - na to thee in whispers he made known. The

flow_ers breathe out si - lent kiss_es in love's a - bode, that E - den fair.

Life's freshest bloom, with all its raptures, let us henceforth to - geth - er share. O

(Same quarter-notes.) *faster by degrees.*
(Passionately, quickening.)

lin - ger not, the hours are flee - ing.

O come, O come, O haste a way, lin - ger not,
cresc.
 the min - ntes flee, O en - ter we the E - den
quicken
 of de - lights (long)
ff very broad *p*
 told, where love doth high
dim. *p l. h.* *cresc.*
 rev - el - hold, where love doth high rev - el
sempre cresc. *rit.*

The quarter-notes somewhat quicker.

Moderately fast. ♩ = 144.

hold. *Assad.*

Where am I? Heart, again dost wa-ver! Be not dismayed! Al-

ff *pp*

migh - - ty God, thy light - - nings o'er my head are flash - ing,

thine am I, thine, Lord God of

dim. *fp dim.*

hosts! My life and death are in thy keep-ing, in life no

pp

more do I de - - light. In vain, thou temptress, with thy weep - - - ing thou

As - sad!
 lur - - - est me, I hate thy sight! A - way! in
 As - - - sad!
 vain thou lur - - - est; hence! I thee loathe and
 So take thy flight, joy of my be - ing! Dark - ness of night, en -
 curse!
 gulf thou me, dark - ness of night en - - gulf thou me!
 Thou of my

So take thy flight joy of my be - - ing
life the judge e - ter - - nal, thy lov - - ing arm stretch

Dark - ness of night, en - - gulf thou
out to me, thy lov - - ing arm stretch out — to

cresc.

me! (Exit Queen in extreme agitation. Assad sinks down under the palm-tree.)
me!

ff

dim.

dim.

Scene III.

Very slow.

Faster.

Assad.

not drawled

Come, death, my struggles now are o-ver. By passions

fierce my soul was rent: the fu-rious storm its rage hath spent. For my great

con moto

erime my life I of-fer, and bow be-neath thaven-ging rod. Re-ceive my soul, thou

rit. - tempo

(quietly rising)

gra-cious God.

As guide thro' death's dark val-ley.

thy be-lov-ed im-age comes be-fore me, then an-gel, whom I have e-

expressively

lect-ed; thee choose I, O my Su - - la -

dim. p

Faster.

(The sky gradually takes on a gloomy, fiery red hue.)

with! *ritardando* *rit.*

f *f* *dim. p*

Much slower. (with heartfelt devotion.)

♩ = 80.

Cre-a - tor, who mine eyes didst light-en, when error's

p *pp*

night had passed a - way; thou Fa - - ther, who in mercy judg - -

express.

est, when'er thy chil - dren go a - stray, thou Fa - ther, who in merc

judg - est, whenever thy chil-dren go a - stray! In - - cline thee from thy

throne on high, and grant what I in death implore; not for myself to

thee I cry - O grant what I in death im - plore,

on Su - la - - mith thy bles - sing pour, on

Su - - lamith thy bles - sing pour. Of

my own guilt I bear the bur - - - den, let me thy righteous an - ger

pp

know; yet she for me a - lone hath suf - fered, to

expressively

her thy mer - - - cy free - - - ly

with warmth *f* *dim.*

show. With dy - - - ing lips I

p *p*

fond - - ly greet thee, who didst for me en - dure such woe. O

God, mayst thou, may she, mayst thou, may she for -

give me, on Su - - - la -

cresc.

mith thy grace be -

r.h.
l.h.

(The retiring Queen with her retinue appears as group in a mirage. The picture is swallowed up in the subsequent storm.)

Somewhat faster. ♩ = 132.

stow.

ff
p

6 12 12 12 12

(Clouds of sand sweep over the stage in the rear, and in their passage darken the air.)

cresc.
ff

dim.

Still faster. ♩ = 144.

From heav'n in thun - der

p

tones I'm an - - - swered. with

p *f*

r.h.

fu - - - ry roars the

cresc. *f*

very loud

dread Si - - moom;

f

its moun - tain - waves shall me en -

cresc. molto

tomb! When methan - gel - - - ie

ff *sf* *dim.* *p*

trump shall sum - - mon be - fore thy

throne to stand forth - with, my lat - est

(Gasping for breath, as if fainting.)

breath the prayer shall ut - ter:

(A mighty clond of sand bursts in from the right and rushes by to the left in front of the palm-tree. The stage is completely darkened. The passage of the clond of sand lasts long, and gradually hides the background from view. Assad also becomes invisible.)

Lord! mer - cy, thy mer - cy

cre - scen

(shrilled)

(falls down under the palm-tree.)

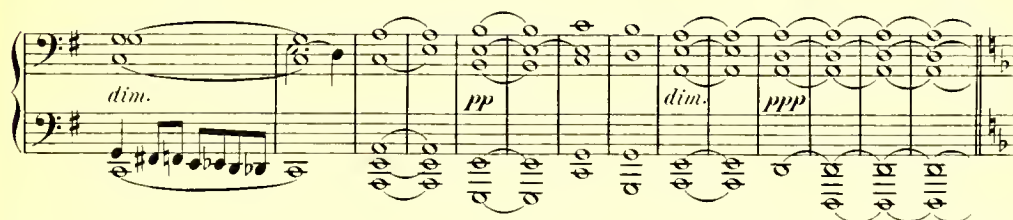
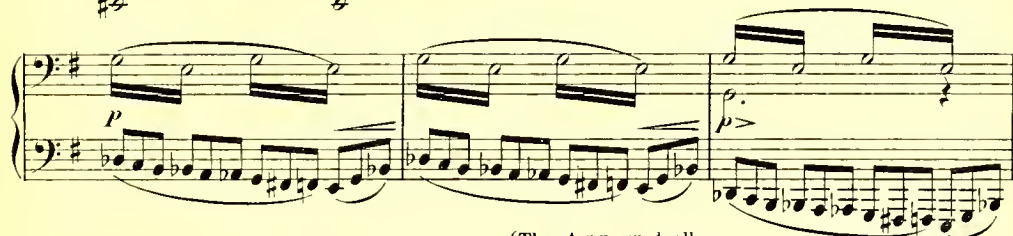
show to Su - la-mith!

do

ff

f

cresc.



(The storm gradually
abades and at last entirely ceases.)

Scene IV.

The gloomy appearance of the landscape has given way to a more cheerful one.

As slow again.

(The *p* as before the *d*)

(Sulamith enters on the right accompanied by twelve virgins, and remains in the background.)

1 Sopr. I. *p* See, our tears be - dew thine ev - ry step.

1 Sopr. II. See, our tears be - dew thine ev - ry step.

1 Alt. See, our tears be - dew thine ev - ry step.

See, our tears be - dew thine ev - ry step.

As slow again.

Still behind the scenes.

Ah! Zi - on weeps for thee, O Su - la - mith!

Ah! Zi - on weeps for thee, O Su - la - mith!

Ah! Zi - on weeps for thee, O Su - la - mith!

p *p*

(raising his head, in a dying voice.)

Assad.

Su - lamith!

O weep a - loud!

O weep a - loud!

O weep a - loud!

Ha! who hath call'd me? can it be?

'Twas yon dy-ing man, ly-ing beneath the tree.

'Twas yon dy-ing man, ly-ing beneath the tree.

pp

(Sulamith flies to him, raises her veil, and recognizes him.)

Assad. (stretches out his arms) *gradually slower*

As - - sad! my As - sad! Su - la - mith, O

Very fast.

God, thine ear hath heard my cry: once more I see her, ere I die.

Sulamith. (kneeling near Assad, embraces his head.)

Thou diest, O take my soul with thee!

Fast.

(sorrowfully.) *gradually quieter*

This, se-er, wouldst thou foreshow me!

expressively

acceler.

rit.

Slow.
Assad. (very tenderly and feelingly)

O blissful dream! thy arms in - fold me in my dy - ing.

Sulamith. (very tenderly and feelingly)

Forgiveness, love, I beg of thee. God hath put from us,

tears and sighing, in death thou liv'st again to me, in death thou liv'st a -

gain to me! Assad. In yon bright realm of joys un - dy - ing

dy - ing we shall for aye u - ni - ted be, in yon bright
we shall for aye u - ni - ted be, in yon bright

realm of joys un - dy - ing, of joys un -
 realm of joys un - dy - ing we shall of aye u - ni - ted

p. *p.*

dy - ing we shall for
 he, we shall for

p. *f.* *cresc.* *f.*

aye u - ni - ted be!
 aye u - ni - ted be!

dim. *p.* *dim.* *p.*

Moderately.

Assad. (with a last effort.)

(Sulamith, with a half-suppressed shriek,
falls upon Assad.)

Re - demp - tion, re - demp - tion, Su - lamith! (He sinks back in death.)
 Slow.

pp. *pp.*

Chorus of maidens.

Somewhat slower.

(kneeling)
(deeply moved.)(The mists disperse, cherubs with harps, cymbals and trumpets
are seen in the clouds.)

Thy love is thine, thy love is thine in realms of

Thy love is thine, thy love is thine in realms of

love eternal, of love eternal

love eternal, of love eternal

nal!

(Curtain falls.)

nal!





